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CHEFS D'ŒUVRE

OF THE

EXPOSITION UNIVERSELLE

BY

W WALTON A SAGLIO V CHAMPIER

GEORGE BARRIE & SON

PUBLISHERS

PHILADELPHIA

1900

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CHEFS-D'ŒUVRE

OF THE

EXPOSITION UNIVERSELLE

1900

EDITION

ON

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CAMBODIAN PAGODA

IN THE FRENCH COLONIAL SECTION, GARDEN OF THE TROCADÉRO

ETCHED IN FOUR PLATES BY CHARLES-R. THÉVENIN

EXPOSITION UNIVERSELLE, 1900

THE

CHEFS-D'ŒUVRE

ART AND ARCHITECTURE
BY
W. WALTON

APPLIED ART
BY
V. CHAMPIER

CENTENNIAL AND RETROSPECTIVE
BY
A. SAGLIO

VOLUME X

PHILADELPHIA.

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CANDELABRA OF THE PONT ALEXANDRE III.

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PONT ALEXANDRE III

THE RUE DES NATIONS FROM THE
PONT ALEXANDRE III

PHOTOGRAVURE

ANATOLE HENRI SARIN
Second Frieze in high relief on the Petit Monumental

INTRODUCTION

Of the very many great Expositions which have succeeded each other since the first,—inaugurated by Ptolemy Philometor, in the second century before Christ, according to a passage in Athenæus of Naucratis,—that of 1900 is in many respects peculiar. The gradually increasing size and splendor of the later, international, ones of this century, the steady crescendo in their development, had carried the nations along in a species of intoxication of rivalry,—each succeeding festival was to be a more magnificent competition in *all* the arts, and France, which had demonstrated her preëminent ability as organizer and hostess, was strengthened in her determination to retain this sceptre by the American exhibition of 1893. The very great development of science and industry within the last two or three decades had encouraged this proud confidence in unlimited progress,—time and distance were to be abolished, the Sun yoked to the car of human advancement, the life of the nations made more splendid. It was not considered that, in this universal getting-on, contemporary art might fall by the way, and thereby mar the triumph; certain signs and tokens that, in one country at least, that very one which organized the commemorative festivals, this art had already begun to decline were entirely disregarded; these things were put aside,

and there was a general consensus of opinion among the western civilized nations that the last year of the century was to be marked by a pharos of fairs. One or two of these nations, not untouched by jealousy, had begun to discuss the possibility of claiming this fête for their own capitals; but, before anything definite could be formulated, Paris asserted her right to precedence. But she did so with a formal acknowledgment that she thereby assumed the responsibility of greatly surpassing all other efforts, that a mere additional triumph would be defeat.

Well, it would appear that, whatever minor shortcomings may appear in the complete Exposition of 1900,—and no one has been keener in the pursuit of these shortcomings than the French themselves,—M. Picard's "triumph" is very reasonably complete. The general, all-embracing scheme of the planners of this great demonstration is undoubtedly more intelligent than that of the architects in Chicago in 1893,—not to be content with any revival of past glories, no matter how classic or imposing, but to express in sculptured and architectural forms the new art and life and exuberance of the age, to be distinctly twentieth-century with all that that implies or may warrant us to hope. The very flourishing and extravagance of decoration and ornament are strictly in order; M. Moreau-Vautier had conceived a brilliant idea when he thought of his Parisian lady in modern costume on the summit of the Monumental Entrance, welcoming all the world to the *new* show. The vista of the actual new avenue, long dreamed of, striking south from the Champs-Elysées to the Invalides, with its palaces on either side and the truly imperial bridge, a true triumphal architecture, is but an outward showing and promise of the innumerable international treasures dragged from the hoards of princes to be found in galleries and pavilions all over the grounds, and which fortunate combinations of dates and circumstances—unknown to any previous International Exposition—have permitted to be assembled here.

If, in this supreme effort of the art and industry of a great historic nation, there may possibly be seen, here and there, evidences of the waning of her magnificence, it must be confessed that the manifestations of her wit and her taste glow with true sunset splendor. In the great features of this demonstration neither intelligence nor art has fallen short,—in the general planning, the genius of the designers has contrived in the very centre of the crowded heart of the city an esplanade, a monumental bridge, and *two* palaces, that shall remain among its finest embellishments, and has provided, in this compressed space, a singularly ingenious arrangement of this little cosmos. The very distinguished officer who fills the responsible post of general director has succeeded—with the enlightenment derived from his knowledge of the organization of former expositions, and with the assistance, in his own words, of "a great number of savants, engineers, artists, manufacturers, and merchants"—in drawing up what is believed to be the most concise and complete, as it is the latest, classification of all human knowledge. The most striking feature of the extraordinary development of science and industry within the last decade, the harnessing of electricity to practical purposes, has been recognized in the imposing position given this "Group V" and the most novel and grandiose effulgence which over its central palace and against the night sky proclaims its rebellious subserviency, while at the base of the palace the river of waters which have served its need tumbles in huge cascades. In that recognition of the tendency of the age, which is the first duty of the organizers of these fêtes, science has been called upon to furnish other of her more modern accomplishments,—a Palais Lumineux, all of glass and of fire; a telescope of unheard-of size and power that shall bring the moon down to within the distance of a stone's-throw; a great Globe Céleste that shall present the starry vault on a scale never before attempted; a wheel that shall turn with one rim on the earth and the other in the clouds. And for lesser things, a house that

shall stand on its roof, with its cellars in the air, and yet in which the visitor may walk about topsy-turvy without disturbing his equilibrium.

For the amusement of the million visitors, and for the increasing of their general knowledge of the world in which they live and of the habits and customs of their fellow-mortals, past and present, other novel features have been provided, not unworthy the attention of the grave historian. For those interested in historical times, there is a restoration of some of the most celebrated streets and buildings of mediæval Paris, and especially of the famous Cour des Miracles, so terrible and curious, as it stood in 1400; an "Andalusia in the time of the Moors," and a palace of all known costumes; for those all of the present day, a possibility of Venetian fêtes, with real gondolas on alien lagoons; "Pardons" and local fêtes of Brittany, Provence, Auvergne, and Poitou on the Esplanade des Invalides, and, of course, a "Rue du Caire." Among the familiar exhibits will be the "Tower of Three Hundred Mètres;" and among the novel ones, a "Combat Naval," in which iron-clads and torpedo-boats shall demonstrate the terrors of modern scientific warfare. And for a background for all, Paris,—which is still Paris, and probably will be when those overblown and vainglorious giants of the twentieth century, Russia, Germany, Greater Britain, and the United States, shall still come to visit her as a capital of all the Arts.

That much of the peculiar interest attaching to this, the latest of the International Expositions, and very possibly the last for many years to come, has already been felt, is demonstrated by the official figures,—the number of American exhibitors exceeds seven thousand, which is five times as many as appeared at the Exposition of 1889, and three times the number of French exhibitors at Chicago in 1893.

Paris, May, 1900.

1900

THE CHATEAU D'EAU

LUMINOUS FOUNTAIN OF THE PALACE OF ELECTRICITY

PHOTOGRAVURE

ARCHITECTURE

The Exposition Universelle of 1900 has been preceded by all those fine sayings and glowing prophecies concerning it which in our indifference or cynicism we are much inclined to pass as platitudes. The Minister of Commerce, M. Jules Roche, in his official Report to President Carnot in 1892, which is considered as the original point of departure for the Exposition, not only used the familiar phrases concerning these recurring international demonstrations, that they were "summits from which could be measured the progress accomplished," that they were "enterprises recommending themselves less by the material benefits of every kind which resulted from them than by the vigorous impulse given the

human mind," but added, two years later, that this Exposition "will constitute the synthesis and will determine the philosophy of the nineteenth century." M. Henri Fouquier, in an open letter to the President of the Republic on his speech inaugurating the Exposition, went further,—he congratulated M. Loubet because he had "desired that the Exposition should mark a date in the moral history of our time. You have pronounced those two great words: 'justice' and 'goodness.' You have associated them. . . . You have resaid them, upon a most solemn occasion. And who knows if, however great your modesty, you have not outlined its task and given its countersign to the century which is just opening." And M. Picard, Commissaire Général of the Exposition and Commissaire of the Government, in his speech in the Chamber of Deputies, March 14, 1896, preluded his conclusive setting forth of the material benefits which French commerce and industry had derived from the Exhibition of 1889, by stating that, "after this brilliant success obtained, the exhibitors and the visitors gave each other rendezvous for 1900, asking themselves how this success could be surpassed in order to inaugurate worthily the twentieth century. In truth, the year 1900 coincides not only with the termination of the usual cycle of eleven years which brings back periodically our expositions, but it also marks the end of a century of prodigious impulse, scientific and economical, and it opens a new era which shall be perhaps even more fruitful. Can we not expect even more of an exposition of which the character shall be so much the more grand and inspiring that it serves to mark the transition from one century to another?" Etc., etc.

But, for once at least, these fine prophecies seem to have show of reason. At the occasion of the official opening of the Exposition on the 15th of April, the president of the Chamber of Commerce of Paris received a telegram from the associated merchants, bankers, and manufacturers of Berlin, "the assurance of their sincere and fraternal recognition of the part which had been taken by its members in a noble

work of peace, adding their most cordial desires for the success of the great work destined to bring together, more and more, all civilized peoples in a common task." This was excellent, but there were not wanting more tangible evidences of national good will than mere words. The year of the Peace Congress at The Hague seemed to have been marked by a more than usual outburst of international jealousies and hatreds. Between England and France, these causes of discord, founded and unfounded, were peculiarly numerous and heated, and were fanned, on both sides of the Channel, by a more or less intemperate press. The threats of refusing to have anything to do with the Exposition, of "boycotting" it, raised in many countries, were most numerous in the British Isles; the various international insults exchanged were in many cases most flagrant, and threats and prophecies of open war between the two countries were made freely. Even as the Exposition opens, the Pretender to the throne of France issues his pronunciamento to the effect that as soon as it has closed its gates in the autumn France will interfere in South Africa. Yet the spring of 1900 brought about a curious truce to all these vaporings, at home and abroad. The Dreyfus "affaire," that open and festering wound in the side of the République, it is notorious, was closed by the energetic surgery of the Ministry in order that it might not interfere; the outbreaks of partisan passion in the Parlement and in the nation at large were stilled and smothered as they could not possibly have been, had it not been for the fear felt by all citizens, good and bad, of interfering with this peace festival; the angry passages between England and France were succeeded by such international courtesies as this recorded in the London *Times* of the 15th of April:

"At the moment in which the national rivalries are most accented, the French authorities of Algiers, the capital of Algeria, representing the government of the Republic, have chivalrously accorded the honors due to a marshal of France to that great English soldier, Sir Donald Stewart.

This, and other instances of the same kind, demonstrate that the dominating sentiment in France is much more conciliatory than the utterances of the French press sometimes permit us to hope."

And the London newspaper, in common with the majority of the British journals, gave hearty words of praise to the very reassuring discourses of MM. Loubet and Millerand, and declared that the English people entertained only amicable feelings for the French nation, and desired very sincerely the success of the Exposition. These incidents are matters of contemporary history, they are evident to all, they are founded, not only on merely selfish interests, but on the undoubted trait in human nature that enables man, in general, to find it pleasanter and more comfortable to like his neighbor than to hate him, and that—given some formal opportunity to cease foul words and blows, some armistice, some Truce of God—his better feelings readily come to the surface, and he exchanges most naturally his rations and his tobacco with the foe whom the moment before he had been "sniping" and devoting to the infernal gods. In this respect, in this bringing about an exchange of good words instead of evil ones, even though only a temporary one, the Exposition Universelle of 1900 has undoubtedly fulfilled a certain portion of the favorable prognostications of its promoters, and is entitled to the interest and support and good wishes of all good citizens of that greater nation, the World.

But few enterprises of importance—or even of little importance—are undertaken without provoking protest. The Paris Exposition of 1900, to participate in which all nations were invited, was no exception to this very general rule. When the English, after 1862, seemed to abandon definitely the practice of great international exhibitions, the French took it up, and there gradually established itself a curious unwritten law to the effect that the nation was under obligations to hold one of these great fairs in the city of Paris every eleven years,—a law so well

ROTONDE OF THE GRAND PALAIS

SHOWING SCULPTURE OF THE CENTENNALE COLLECTION

PHOTOGRAVURE

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THE INAUGURAL PROCESSION IN THE CHAMP DE MARS

recognized that M. Picard did not hesitate to quote it among his official reasons for advocating the Exposition of 1900 against its opponents. The year 1900 marking the end of the century—or the beginning of a new one, according to the Germans—naturally suggested itself as inviting a great demonstration of some kind,—in Berlin, as in other capitals, the project of a large international exposition was broached, and France promptly took the alarm. M. Jules Roche, Ministre du Commerce et de l'Industrie, drew up a report recommending the instituting of such an exposition, and President Sadi Carnot signed the decree on the 13th of July, 1892, less than three years after the close of the Exposition of 1889. Berlin, thus forestalled, abandoned her plan. The invitations to foreign nations to coöperate were issued in the name of the French government,

without waiting to consult the legislative branch; and this furnished another weapon to the antagonists of the scheme in the Chamber of Deputies. The arguments brought forward by these antagonists, in the four séances of the Chamber devoted to the discussion of this law, were not without a certain plausibility, and were advanced with much earnestness and ingenuity; they were based upon the assumed injury to the public morals of these constantly recurring exhibitions, upon the asserted enriching of the capital at the expense of the provinces and the aid thus furnished to one of the recognized evils under which the nation was suffering—"centralization," and to the injury which they wrought to the material interests of the nation by revealing to all the world the technical secrets of her industry. To these primary objections were added a number of minor ones, the demoralization of the rural visitors to the capital and the Exposition, the great financial outlay, the interruption to traffic in the streets of the city, and even the destruction of that monument of architecture, the Palais de l'Industrie, threatened with removal by the official plan of the Exhibition.

In the Senate, the leader of the opposition was a Monsieur Le Play, a member of the committee appointed by that body to consider the law passed by the Chamber of Deputies, and, though he recognized himself as "a minority of the minority" of this committee, he did not hesitate to advocate boldly the repeal of the law just passed by the Chamber, on the grounds that these legislators did not represent their constituents, that many of them were secretly opposed to the measure for which they had voted, and that only "a small number" of the citizens of Paris were really in favor of holding an exposition. The reason that the open and organized opposition was so small was that the advocates of the scheme were all personally interested in it, and were consequently noisy and active,—"the Exposition, even though it be an unfortunate enterprise for the country at large, will procure fêtes,

rejoicings, crosses, to those who know how to profit by the occasion. Therefore, why should we disturb the honorable M. Picard, who will distribute the places, issue the invitations, and, at the end of the piece, open the spigot for the decorations? (Laughter.)" All this was quite founded on fact, and the "spigot" of the decorations has just been opened, at this writing, very copiously,—M. Picard himself receiving the grand-cordon of the Legion of Honor. Nevertheless, the orator, thus recognizing the strength of the odds against him, went on, citing the names of a number of illustrious writers and thinkers who had openly denounced the scheme,—amongst them, MM. Claudio· Jannet, Leroy-Beaulieu, Jules Lemaitre, Guy de Maupassant, François Coppée, Paul Bourget, Philibert Audebrant, Aurélien Scholl, Maurice Barrès, and others, ending with a quotation from M. Méline, ex-minister and ex-premier: "The manufacturers absent themselves more and more from these immense bazars, the international exhibitions, in which there is no longer anything to learn, nor anything to gain." (*"Très bien! très bien!"* on several benches.)

Continuing his exposition of the unadvisability of this great enterprise,—and his arguments may apply in other countries than his own,—he suggested that, if it were thought necessary to do something to inaugurate the twentieth century, it might be advisable to limit it to an Exposition restricted to the applications of sciences and industries in the last few decades. "You will thus have inaugurated the era of particular exhibitions, the most interesting and the most fruitful." (*"Très bien! très bien!"*) He repeated the arguments against the Exposition as merely a great festival, "a kermess," urging its advocates to reflect on the extensive injury, moral and material, wrought in the provinces by its example; he denied absolutely that the greater part of the seven hundred and fifty millions of francs brought into the country by foreigners in 1889 had been distributed through the provinces, as had been stated; he asserted that, of the hundred millions at which the cost of the Exposition of 1900

was estimated, the greater portion would be brought to the capital from the provinces, and at the charge of the local commerce and the local industry, by the sacrifice of savings and at the expense of the poor. "You make your Exposition so great only because it requires a multitude to ensure its success. But, the more numerous this multitude, the more will it be composed of the rural element, and the more fatal will be its results. (*"Très bien! très bien!"*) What benefit do you think the peasant will acquire from Paris, in a visit made at such a moment? This man will carry away with him the impression of a city in which everybody is amusing himself, and in which money is easy to earn. And, returned to his country, he will have but one desire, to get back to Paris. And if he realizes this project, he is very quickly undeceived; he will not find any employment, will fall into poverty, and will add one more to the army of the *Sans-Travail;* it is a recruit gained for what has been called the 'territorial of the émeute.' (*"Très bien! très bien!"*)

"And as to the other, he who has not left his native village, if you do not stir him up to revolt, you none the less make of him a discontented man, whose mind will not cease to be filled with all those marvels of which he has heard, in the midst of this delirious blaze (*ce flamboiement en délire*). It is a crime, Messieurs, to incite to these unwholesome undertakings a population which, up to this time, has been preserved by its distance from the cities from the contagion of the Socialist utopias." For his peroration, the orator rose to questions of international politics; he recalled to the memory of his colleagues the fact that France found her diplomatic action paralyzed in 1867 because of the Exposition then being held, and he much feared that similar conditions might prevail in 1900. This argument had already been raised in the Chamber of Deputies by others of the opponents of the enterprise, who asserted that the Exposition of 1867 had cost France Luxembourg, and that of 1878, the New Hebrides, on which the naval lieutenant Hortus had planted the tricolor.

PRINCIPAL FAÇADE OF THE PETIT PALAIS, AVENUE NICOLAS II

PHOTOGRAVURE

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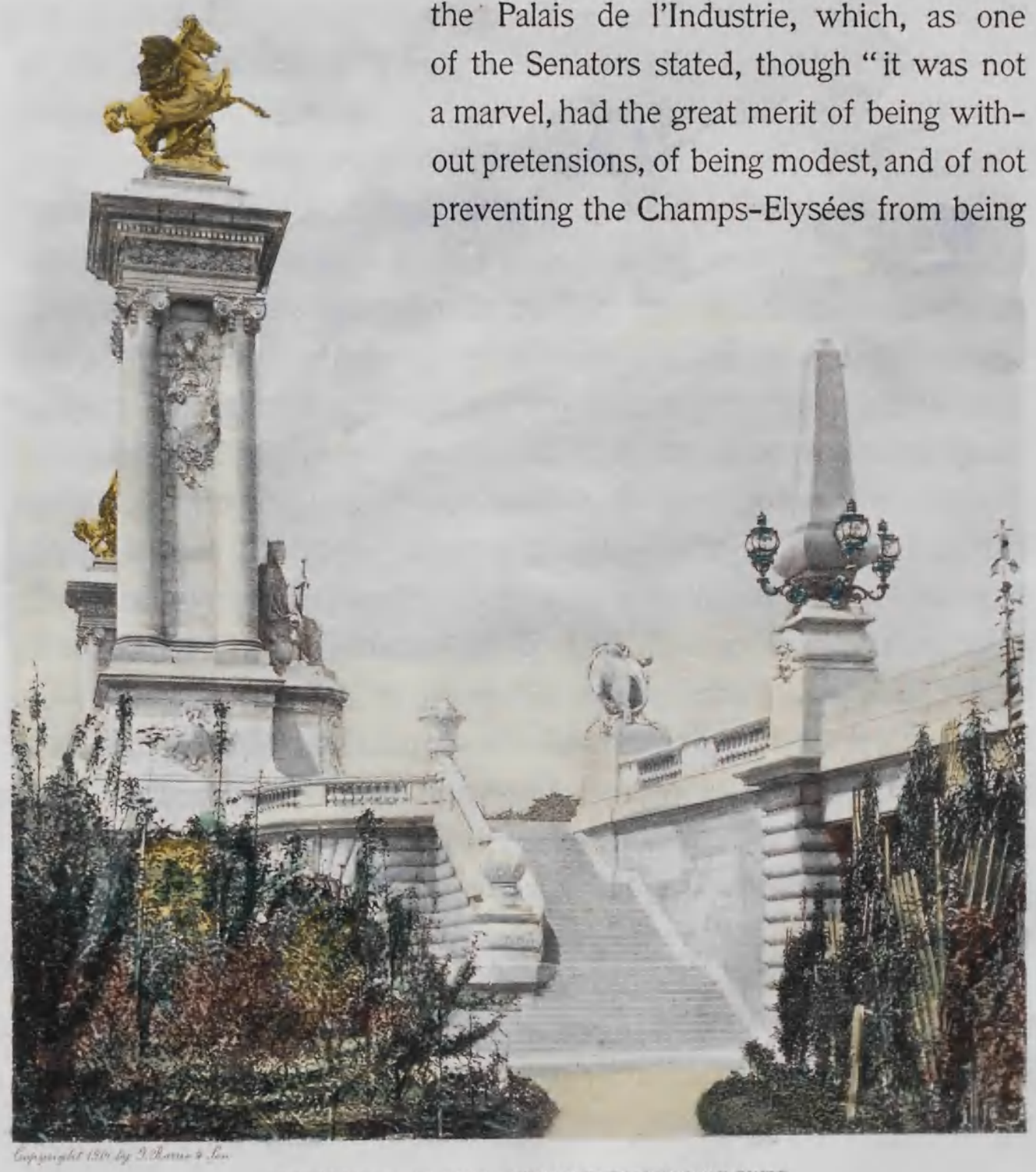
The topographical arrangements of the official plan also were highly disapproved of by these dissidents,—the removal of the Palais de l'Industrie, the construction of a new bridge and the opening-up of a new avenue to connect that of the Champs-Elysées with the Invalides, the erection of a new Palais des Beaux-Arts. Doubts were freely expressed as to the architectural and æsthetic value of the latter; great regret was expressed at the demolition of the Palais de l'Industrie, which, as one of the Senators stated, though "it was not a marvel, had the great merit of being without pretensions, of being modest, and of not preventing the Champs-Elysées from being



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APPROACH TO THE PONT ALEXANDRE III FROM THE RIVER

the most beautiful promenade in the entire world." On this point, however, there was some variety of opinion,—another speaker, likewise combating the proposed new palace, cited, as among the disastrous legacies left the city by preceding Expositions, "that frightful railway dépôt," the Palais de l'Industrie, from 1857; "that horror," the Palais du Trocadéro, from 1878; and, from 1889, the Galerie des Machines, "which masks one of the finest monuments of Paris." As for the poor Eiffel Tower, every one cited *that* as an argument against Expositions and Exposition buildings. "You assure us that your new palaces will be superb," said one indignant Senator; "superb! what do you know about it? The plans are not even drawn up. And then, as every one knows, palaces are always superb on paper. Once erected, it is another thing."

However, all these arguments, in general and in detail, against this international exhibition and against all others, were boldly met and answered by M. Picard, the Minister of Commerce and Industry, and other officials,—partly by incontrovertible figures and facts, and partly by hardy assertions, some of which have been borne out by subsequent developments and some of which have not. It was generally recognized that a failure, or even a half-success, would be fatal; that the Exposition must be *très belle*, that it must mark "a date for our industries, and must discourage all rival hopes." The political reasons which had caused so many European governments to disapprove of the 1889 Exposition—as commemorating the French Revolution—would not exist in 1900; the new exhibition would constitute a vast museum, the best possible *leçon de choses*—to quote the favorite expression, and, as M. Picard said, would be all the more instructive, inasmuch as a new system of grouping the exhibits would permit the following of the raw material through all its processes of manufacture. The official plan of the Exposition grounds and the proposed new features of embellishment for the city were warmly defended; "the city of Paris," said M. Baudin, in the name of the Conseil Municipal, "has, since 1870, created many works of public

utility; she can crown her labors by a work of pure art,—the new avenue, the union of two celebrated promenades, the creation of a Palace of the Fine Arts, will constitute the legacy of the century which is ending and the joyous birthday gift of the new century." This project, added M. Picard, "will not only cause to disappear a deserted tract of the Champs-Elysées, a tract dangerous at certain hours, and which is not precisely the asylum of virtue, but it will also preserve the Esplanade des Invalides from the extension of the railways." The necessity of a new bridge across the river had long been recognized, and the insufficiency of the Pont de la Concorde; when the Moulineaux railway line was extended into the city, it was proposed to construct a new bridge prolonging the Rue de Constantine, the cost to be divided between the State and the Compagnie de l'Ouest, in place of the city. When the Exposition project was broached, the State, the City, and the railway company agreed upon the advisability of constructing the new bridge on the line of the axis of the Esplanade des Invalides, on the site of a ferry figured in old plans and engravings, and of devoting the funds in question to this new and more favorably situated thoroughfare. As to the doubts so frankly expressed as to the certainty that the new palaces on the Champs-Elysées would really be worthy, and a permanent embellishment for the city, it was answered that these architectural creations might safely be left to the genius of the masters who within the last decade or two had endowed the capital with so many incomparable monuments. Whatever may be thought of the two palaces which are to be permanent, it appears to be evident from many of the structures which are only temporary that this proud confidence was by no means well founded.

The Exposition thus determined upon had over its predecessors the great advantage of being planned long in advance. The first decree providing for its permanent organization was signed by President Carnot at Fontainebleau, September 9, 1893, and M. Alfred Picard, Président de Section in the Conseil d'Etat, Inspecteur Général des Ponts et Chaussées,

Rapporteur of the preparatory commission and author of the general report upon the Exposition of 1889, was created Commissaire Général of that of 1900. This distinguished engineer, born at Strasbourg in 1844, entered the Ecole Polytechnique at the age of eighteen, and two years later the Ecole des Ponts et Chaussées. After two missions in the East and at the Suez Canal, he was charged with important works upon the Canal de la Sarre and the salt marshes of Dieuze, with his residence at Metz, where he was stationed at the outbreak of the war of 1870, and took part in the defence of the city. In the following year he received the cross of the Legion of Honor for his services as military engineer, and for the next seven years he was director of the Chemins de Fer de l'Est, and solved some difficult technical problems connected with the water supply of the garrisons of the frontier forts. In 1880, he was called to the Administration Centrale, and was made successively director of roads, of navigation and mines, director-general of bridges and highways, etc.; in 1881, he entered the Conseil d'Etat. His report upon the 1889 Exposition, in ten volumes, is considered a monumental work, and he is also the author of several technical works on canals and railways. In 1885 he was made commandeur, in 1889 grand officier, and at the opening of the Exposition of 1900, as we have seen, grand-cordon of the Legion of Honor.

Thus equipped for the heavy task before him, he submitted for the approval of the Government, on the 30th of July, 1894, a general plan for the Exposition, in which, after having described the methods of classification of the exhibits which had been adopted in 1855, in 1867, in 1878, and in 1889, he proposed a new one modifying these, and by means of which it might be possible to demonstrate even more clearly the production of the manufactured article. The first question which presented itself for the consideration of the preparatory commission, as he stated in his speech before the Chamber of Deputies, was that of site. Of the innumerable projects which were submitted, the localities proposed were

INTERIOR COLONNADE OF
THE COURT OF THE PETIT PALAIS

PHOTOGRAVURE

divided into three classes,—those outside the city, those inside the walls, and those which included both. The first and the last of these were decidedly rejected by the Conseil Municipal of Paris and the Conseil Général of the Seine,—one only of the *mixtes* for a moment was regarded favorably, because of its extent, its setting, and its novelty;

this was that of Auteuil. But, upon due consideration, this also was rejected, as involving an infringement upon one of the finest parts of the Bois de Boulogne, and as necessitating the removal of the race-course. The most deeply grieved by this decision were probably the directors of the Exposition Coloniale, which, in 1889, had met with great success, it was considered, in its convenient situation on the left of the central

avenue of the Esplanade des Invalides. As is well known, the struggle for colonial possessions abroad has been one of the most marked features of the rivalries of the great powers for the last decade, and the Republic is peculiarly sensitive concerning her international standing in this respect. Therefore, it was obvious that for 1900 a much more important demonstration must be made, and great was the consternation when it was found that the locality allotted by the general administration was upon a part of the Trocadéro hill. This was declared to be quite insufficient, badly situated, not adapted by the configuration of the ground to the proposed buildings, and, after debating the relative merits of Meudon, Saint-Germain, and Saint-Cloud, the last was decided upon, because of the beauty of the site, of its proximity to the capital, and of the numerous systems of communication. The Minister of the Colonies, M. Boucher, was quite willing to make this arrangement, but the city authorities positively refused to consider it, and it was only when threatened with a withdrawal of their subvention if they established themselves *extra muros* that the dissatisfied colonials finally consented to return to town.

It was decided by the Conseil Municipal, the Conseil Général de la Seine, the preparatory commission, and, finally, the superior commission, that the selection of any locality for the Exposition outside of the city would insure certain failure. This decision rendered inevitable a return to the site of that of 1889, with some variations, and to this there were several grave objections,—it had been used once before; there was not sufficient space, especially as the Quai d'Orsay and a portion of the Esplanade des Invalides were to be occupied by the prolongation of the Moulineaux line; and the obligatory retention of some of the monuments of the preceding Exposition, especially "the tower of three hundred mètres," precluded any hopes of new central features. The tower could not be demolished, because it had been granted a concession in 1889 for twenty years, and the holders of this privilege would be all the

more unwilling to sell out, as they looked forward to heavy receipts from the visitors to the Exposition. As in 1889, the Champ de Mars offered the only space sufficiently open for large fêtes; and as it was necessary, now as then, to have an open vista from the Trocadéro to the Galerie des Machines, the general plan was again obliged to take the form of a horse-shoe or of an open parallelogram. But the space occupied in 1889 would be insufficient; the official figures of the Expositions showed a constant increase in size,—sixty-nine *hectares* of ground in 1867, seventy-five in 1878, ninety-six in 1889. It was recognized, however, that a too great expanse might have the effect only of wearying the visitors, and that a smaller and selecter exhibition might be much more desirable; "at Chicago," said M. Picard, "there were a hundred and twenty hectares of buildings! Our galleries will be rather more restricted, but this will be the guarantee of a more severe selection." The honorable Commissaire Général must have traversed some of the weary miles of galleries on the shores of Lake Michigan.

In his official report upon this choice of locality, M. Picard recalled the fact that the preparatory commission of 1889 had proposed to extend the exhibition grounds to the right bank of the Seine, and to take in the Cours la Reine as far as the Place de la Concorde. His proposed site was officially accepted, November 13, 1893, without, at the time, arriving at any official decision concerning the retention or demolition of the Palais de l'Industrie. The Exposition of 1900 thus covers all the space occupied partially by the four preceding exhibitions. That of 1855 was situated on the Champs-Elysées, in the Palais de l'Industrie and an annex on the Quai de la Seine; that of 1867 did not extend beyond the Champ de Mars; that of 1878 added to this the Trocadéro; that of 1889 required in addition the Quai d'Orsay and the Esplanade des Invalides. The ninety-six hectares of ground of 1889 added to the sixteen of 1855 thus give the hundred and twelve covered by the present Exposition, which adds to all these localities the Cours la Reine. Between the great

converging parallelograms of the Champ de Mars and the Esplanade des Invalides lies a whole quarter of Paris, the Gros-Caillou. The new bridge Alexandre III is enclosed within the grounds of the Exposition and reserved for the use of visitors, as is the Pont d'Iéna connecting the Trocadéro and the Champ de Mars. The two bridges between these, the Pont des Invalides and the Pont de l'Alma, are still open to general circulation, the approaches to them being crossed by high foot-bridges for those within the Exposition enclosure. Communication between the two quais thus hemmed in by this enclosure is maintained by foot-bridges, or *passerelles*, thrown over the river, one below that of the Invalides and one above that of the Alma, and a third passerelle crosses the river between the bridges of Alma and Iéna. The lines of tramways and omnibuses which traverse the quais and cross the river still succeed in doing so by slight variations in their routes and by passing under causeways.

The various projects for the general arrangement of the Exposition that were selected as the best in the preliminary competition authorized by the law of August 9, 1894, offer curious contrasts and but few points of similarity with the actual arrangement. All foreigners were excluded from this concours; the competitors were at liberty to propose the removal or alteration of any of the existing buildings on the grounds, including the Eiffel Tower, but excepting only the palace of the Trocadéro. Of the hundred and eight who really exhibited plans, the greater number proposed the replacing of the Palais de l'Industrie by other buildings, of very varying sizes and qualities, and the construction of the new bridge, which in some cases became wide enough itself to support towers and palaces. As it was recognized that no one architect could possibly carry out the construction of all these monuments, this competition was considered as a *concours d'idées*, to be succeeded by a more definite and restricted one among the winners, and the general results were thought to be distinctly encouraging. "They demonstrate," said M. Frantz Jourdain,

PYLON OF
THE PONT ALEXANDRE III, AND THE
PALACES OF THE FINE ARTS

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THE PORTE MONUMENTALE, FROM THE PLACE DE LA CONCORDE.

"a very considerable outlay of talent, of spirit, of ingenious invention, and of imagination, which places our architects very far above, among others, those too-much bepraised Americans, whose pitiful failure (*piteux avortement*) at Chicago has demonstrated their radical want of personality. A people—Oh! happy people—unincumbered by any anterior influences, by any scholastic formulas, by any artistic traditions, a people brutally practical, who for a gallery of machinery can find no other form to select than that of a square building, scarcely merit the enthusiastic eulogiums with which they are overwhelmed by our imbecile snobbishness (*notre snobisme gobeur*). Thanks to God, and notwithstanding the fears of a jury picked out from the same camp, and notwithstanding the brutalizing

education imposed by the State, the old France has demonstrated that in art she possesses even more initiative than the young America."

The first of these *projets* cited with approval by M. Jourdain is that of a M. Guillemonat, whose triumphal new bridge was supported on a long, boat-shaped pier in the centre of the river from which rose a triumphal arch in the style of the Eiffel Tower, flanked and surmounted by displayed griffins, apparently also in structural iron work; in the distance appeared the Eiffel Tower, removed down to the first platform and replaced, on the gigantic four-legged stool thus created, by a colossal globe surmounted by "a literary figure *à la Gustave Moreau*." M. Guillemonat and M. Galeron inundated the Champ de Mars by the Seine, and thus transformed it into "a commercial and military port"; M. Tropey-Bailly went still further, he proposed to excavate a canal near the Seine, and in it construct an immense palace in the form of a three-masted frigate, standing rigging and all; "M. Leclerc flanks his principal entrance by two gigantic elephants, whose lifted trunks serve as a tunnel through which to reach a pagoda-restaurant suspended in the void;" "an architect combined with a poet, who conceals his identity under the signature of *Ignis*, conceives of a rocky mountain personifying the Iron Age, and presenting, under its multiple forms, the various applications of industrial metallurgy,—mines, furnaces, forges, foundries, railroads, giant bridges, formidable cranes, the whole furrowed by streams of molten metal."

As a result of this preliminary competition, four prizes, respectively of six, four, two, and one, thousand francs each, were awarded to various architects, some only of whom figure in the list of those who afterward carried to completion the actual buildings. The second concours definitely settled the question of the new avenue and the new bridge, originally planned, it was said, by Gabriel, the architect of the Ecole Militaire, in 1754. The jury selected from among the plans of these competitors, nine for the Grand Palais of the Fine Arts on the site of the

Palais de l'Industrie and eight for the Petit Palais, recognizing that none of them could be carried out without modification and combination. By successive ballots, the directing architects were elected in their order,—first, M. Louvet; second, MM. Deglane and Binet; third, M. Thomas; fourth, M. Girault; and fifth, M. Tropey-Bailly, he of the frigate-palace. By a single ballot, M. Girault was selected for the construction of the Petit Palais, and, designated by the administration as architect-in-chief of that portion of the Exposition which occupies the Champs-Elysées side, he drew up, in collaboration with MM. Louvet, Deglane, and Thomas, the plan of the Grand Palais. M. Binet, who had refused to serve with M. Deglane as inspector of works, received instead the commission to execute the two entrance gates, on the Place de la Concorde and the Champs-Elysées, and it is to his ingenuity that the Exposition owes the much-discussed Porte Monumentale. The construction of the Pont Alexandre III was confided to the engineers, MM. Résal and Alby, who had built, a few years before, the Pont Mirabeau, farther down the river, and the decoration of the Exposition bridge was given in charge to the architects MM. Cassien-Bernard and Cousin, who had received the second prize for their projet for the Petit Palais. On the other side of the Seine, on the Esplanade des Invalides, the palace of the national art manufactures was constructed by MM. Toudoire and Pradelles, and the Palais du Mobilier et des Industries diverses, by MM. Larche and Machon; in the Champ de Mars, the architect of the Palais de l'Electricité is M. Eugène Henard, and that of the Château d'Eau immediately in front of it, of the Palais de la Mécanique, and of that of the Industries Chimiques, M. Edmond Paulin. Architecture being understood to have for its æsthetic mission the production of sensations by combinations of lines and masses, as music does by sounds, and it being generally admitted that, since the spurious-classic of the Consulate and the Empire and the Gothic fostered by Romanticism that succeeded it, French architecture had developed no new ideas whatever since 1850, it was hoped that the Exposition of 1900

would signalize a new impulse, manifest a new inspiration. The necessity of this Renaissance at any price was so strongly felt that it has given their character to some of the most important structures on both sides of the river.

In the classifying and installing of the innumerable exhibits from all countries, the aim kept in view was to so arrange classes and divisions that the visitor would be able to follow the logical sequence and acquire a general idea of the whole without the aid of guide or catalogue. The official catalogue, indeed, containing a complete list of exhibitors, and a hundred thousand names, in thirty volumes, could not be prepared and issued for several weeks after the opening of the Exposition. It is important to present these very varied productions in such order as shall satisfy at once the legitimate desires of the exhibitors and the instruction, or even simply the curiosity, of the visitors; so that nothing shall be unduly left in shadows or corners; nor so as to exact costs of installation disproportionate to the benefits to be derived; and so that the labors of the examining juries shall not be rendered too arduous. To meet all these exigencies, it is absolutely necessary that counsel shall be taken from the past, and that the methods of former exhibitions shall be studied with a view to their bettering if possible. "In order to remain as faithful as possible to the traditions of France," says M. Picard, "we took for our point of departure for the new classification that of 1889, and we remodelled it, taking into consideration the legitimate criticisms of which it had been the object, as well as the indications furnished by foreign expositions. . . . The presidents or drawers-up of the reports of the juries of groups and the juries of classes of 1889, particularly, took part in this labor. There is not a detail that has not been discussed with him whose experience and whose theoretical or practical knowledge rendered him the best qualified to enlighten us." The original models which served as a basis were the very simple and logical arrangements of the Expositions of 1867 and 1878, drawn up by M. Le Play, and which

THE PALACES OF DECORATIVE ARTS

FRENCH AND FOREIGN SECTIONS IN THE ESPLANADE DES INVALIDES

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required only an enlargement of the general sections so as to include a more complete résumé of the methods of instruction to become almost ideal.

Owing to various circumstances, and largely to the somewhat tardy enlargement of the

ROYAL PAVILION OF BELGIUM

general plan of the Exposition of 1889, this amendment could not then be carried out, but it has been done for the present one.

Group I, comprising Classes 1 to 6, is devoted to education and instruction, in all their branches, from the primary school of the infant to the learned societies of the savant, and is placed at the head of all others, because, says M. Picard, "it is through this that man enters life; it is also the source of all progress." Next in honor come the Fine Arts, Group II, Classes 7 to 10, design, painting, sculpture, architecture, medals, and engraving on precious stones. Decorative art is reserved for another group. Third in order, including thirteen classes, is the group devoted to "instruments and general processes of letters, sciences, and arts"; and to each of these very important departments is joined, throughout the Exposition, a retrospective display, each group, and many of the classes, having a little museum or collection in which is demonstrated the principal development or evolution realized since 1800. "This retrospective exposition," says M. Picard, "instead of being concentrated as in 1889, and thereby attracting only the learned or those peculiarly interested, will be distributed amongst the various groups and classes; the general public will thus be obliged to visit it." For the art of war, the retrospective exhibition extends much farther back than the beginning of the century; as it does also for the finer arts in the great display in the Petit Palais.

That portion of the Exposition devoted to the industrial arts may be said to begin with Group IV, divided into four classes, and including machinery and machines of all kinds, whether driven by steam or by some other motor power. In this department the machines are exhibited in full activity, and the visitors may follow the various processes of manufacture, from the raw material to the finished product. At least, this is the intention, and it is hoped thus to combine instruction with amusement and to deprive of their force those arguments directed against these great displays, as mere festivals for the unthinking public. The great fifth group is that of electricity, in all its manifestations and in all its practical

operations in the service of man, so far; this includes Classes 23 to 27. Civil engineering and all methods of transportation are to be found in the sixth group; all earthly methods included in Classes 28 to 33, inclusive, and aërial ones, the science of aërostation, from which much is hoped, in Class 34. Group VII, Classes 35 to 42, is devoted to agriculture in all its branches, statistics, products useful and harmful, insects useful and harmful, improved methods, etc.; and the kindred classes, horticulture and arboriculture, 43 to 48, are included in Group VIII. Next follows the department of forests, hunting, fishing, and gathering of nuts, fruits, etc., the last class of this group, No. 54, being entitled that of *cueillettes* and presenting such varied products as caoutchouc, truffles, and mushrooms; Group X includes all the various processes, products, and arts connected with the important subject of alimentation,—the last three classes, 60, 61, and 62, being particularly interesting to many visitors as concerning themselves exclusively with the very many varieties of alcoholic beverages. The eleventh group has two divisions, that of mines, Class 63, and of metallurgy, 64 and 65; the ten classes of the twelfth group comprehend, under the general title of "decoration and furnishing of public edifices and of dwellings," all the applications of art and industry that tend to make our buildings inhabitable or beautiful, including heating, ventilation, and lighting, other than electric. Group XIII naturally follows, woven stuffs, tissues, and garments, from the grossest to the finest, in ten classes; all the arts and processes of chemistry appear in the fourteenth group, in six classes; and the fifteenth, in Classes 92 to 101, gathers up all the numerous arts and manufactures not yet catalogued under the general title of *Industries diverses.* In Group XVI, we see philanthropy directing the works of the intellect, in social economy, hygiene, and public assistance, the important question of sanitation and the public health, individual and international, being represented in Class 111, and that of the *Assistance publique* in Class 112,—asylums, refuges, schools, and the regulation of pawnshops. Finally come two

groups not entirely disconnected, that of *la Colonisation*, with three classes and a large and varied exhibit of its own, and that of armies and navies, which has a complete building along the Seine, the *Palais des armées de terre et de mer.*

The practical application of this intelligent classification has been carried out in the buildings in this manner, according to a description given in the *Journal des Débats:* "Taking, for the sake of illustration, the line of buildings in the Champ de Mars, containing the education, science, civil engineering, and chemical industries exhibits, there is a long central passage going through the whole length of the building, traversing each nave of the palaces. Partitions at right angles to this central *allée* separate the classes, and other partitions separate the various sections of the classes. At the extremity of each partition pointing out into the central allée is a wooden pointer containing the name of the class, and, underneath, the name of the section,—for instance, *Génie Civil*, and, below, *Allemagne*, for the German Civil Engineering Section. These pointers indicate the classes and selections to persons walking along the central passage-way. At the point at which each class finishes, a shield will hang down over the central allée, with an inscription indicating its purpose. At the end of each partition, in a position at right angles with the pointers, that is to say, parallel with the central allée, will be a sign-board stating the class, the section, indicating what is exhibited in the adjacent rooms, and also containing pointers showing the direction of the nearest lavatory, letter-box, moving-way staircase, the river, the Salle des Fêtes, as well as a simplified plan of the Exhibition, having a large red dot indicating the point at which the particular indicator is located." Nevertheless, as it is impossible to succeed completely in these difficult enterprises, there have not been wanting the usual complaints of the "*prodigieuse incohérence*" of this organization,—a writer in the *Débats*, for example, complaining bitterly that in this *gâchis* everything has been arranged for the *badauds*, and no thought taken for the intelligently curious.

THE PALACES OF DECORATIVE ARTS

ENTRANCE FROM THE RUE DE GRENELLE, SHOWING THE MOAT OF THE INVALIDES

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The general organization, administrative and financial, of the Exposition was constituted, in all its details, by the decrees of September 9, 1893, August 4, 1894, and June 13, 1896,—the last providing for the finances. By that of 1893, there was created in the Ministry of Commerce a sort of

THE MOVING PLATFORM

grand council, the *Commission Supérieure*, presided over by the Minister of Commerce, and having for vice-presidents the Ministers of Public Instruction and of Agriculture and the Commissaire Général. This supreme commission is composed of a hundred and twenty-three members, not counting the secretaries and minor officials, and includes eight Senators and sixteen Deputies, from the Chambers, members of the Conseil d'Etat, the Conseil Général de la Seine, the Conseil Municipal of Paris, the Academies, the higher branches of the administration, the

Chambers of Commerce, the great financial institutions, the learned professions and the higher educational, the great transportation companies, the most important iron and steel industries, and the press. The *cadre des services*, or working organization, is divided into seven departments:—(1) a *secrétariat général*, which occupies itself with general affairs, questions of the personnel of the Exposition, of the medical service, the police, the fire department, the press, and the complimentary tickets of admission; (2) the architectural service, having complete control of the construction of all the buildings; (3) the department of highways, parks and gardens, water and lighting; (4) a *direction de l'exploitation*, having charge of the general service of both the French and foreign sections, of all installations, mechanical and electrical, special service of the fine arts, of agriculture, of the colonies, and of catalogues, diplomas, and medals; (5) a department of the finances; (6) one having charge of all litigation, disputes, etc.; and (7) a direction of fêtes. For the consideration of matters common to several branches of the service, the directors and chiefs of service are brought together in council under the presidency of the Commissaire Général; and there are various technical and administrative committees appointed by the Minister. To serve as intermediaries and mediums of communication between the administration and the public, the decree of 1894 instituted departmental committees, in all the departments excepting that of the Seine, which make known official decisions, organize the exhibitors, provide for the transportation of their exhibits and for raising special funds to enable working people to visit the Exposition. In Paris, there are *Comités d'Admission*, also appointed by the Minister, the presidents of which, brought together, form a *Comité de Groupe* which takes cognizance of all questions common to the several classes, and especially of those connected with the classification and arrangement of exhibits. Superior to this is a *Comité de Révision*, which acts as a court of appeal and of final judgment, and decides upon the final list of exhibitors admitted. For the organization of the retrospective

exhibitions of the fine arts and of French art, a special grand commission has been instituted.

The *Jury International*, charged with the great duty of sitting in judgment upon all the exhibits, has been organized, as in 1889, with three degrees of jurisdiction:—(1) the *Jurys de Classe*, whose numbers are fixed at about one-sixtieth of the total number of exhibitors, and who have the privilege of associating with themselves, under the titles of associates or experts, a certain number of specialists approved by the Commissaire Général; (2) the *Jurys de Groupe*, whose mission it is to revise the list of awards prepared by the class juries, in order to ensure unity and harmony in these decisions; and (3) the *Jury Supérieur*, presided over by the Minister of Commerce, and to membership in which are entitled by right the presidents and vice-presidents of the group juries, the delegated commissioners of those countries which are represented by more than five hundred exhibitors, the members of the Comité Supérieur de Révision, the director-general of the department of exploitation and his assistant, the other directors and the Secrétaire Général of the Exposition, the Directeur des Beaux-Arts, the Directeur de l'Agriculture, and the delegate of the administration of the Colonies. This superior jury is to draw up the final list, in order of merit, of all the awards distributed to exhibitors and collaborators in each class; and it is provided in the articles of organization that their labors shall be completed in time to permit of the *distribution solennelle des récompenses* being held in the latter part of August or the commencement of September. As usually happens, this organization has not worked without some friction, and a very serious dispute has arisen in the course of the summer, in the fine art galleries, between the supreme jury and the jury of the group. The inaugural sitting of the great International Jury was held on the 22d of May; on which occasion, M. Picard, Commissaire Général, called the attention of the members to certain special articles of the *Règlement général.*

The récompenses consist, as usual, of diplomas of Grand Prix, of medals of gold, silver, and bronze, and of honorable mentions. It is understood that the Exposition will supply the actual bronze medals awarded; but for those of the more precious metals, the recipient will be expected to pay the actual cost of the medal. As exhibitors at former awards have been known to gild their bronze medals with intent to deceive, the practice of stamping the name of the metal on the rim of the medal is preserved. The regular price of admission to the Exposition grounds was fixed at one franc, with the privilege of increasing this price to five, or even ten, tickets on certain high days and holidays, Sundays and others, determined by special decrees of the Minister of Commerce. The price of the tickets, however, has fallen, in the course of the summer, as low as to five or six sous, instead of twenty. There are, of course, a large number of free admissions, to officers, workmen, exhibitors, and officials; and provision is made for a reduced price of admission, or even for gratuitous, to certain classes of artisans and workmen, in the interests of general education. The very great labor of preparing the general catalogue of the Exposition was augmented by the delays of the exhibitors themselves,—in March, 1899, the department of catalogues sent out thirty-five thousand circulars to prospective exhibitors, enclosing the requisite blanks to be filled, and stamped envelopes in which to return them; but in eight months less than ten thousand replies had been received, and this number was scarcely doubled by the end of December, though it was announced that the lists were to be completed by the last day of the year, and that no addition, correction, or modification would be accepted after February 1, 1900. For a design for the great diploma of the Exposition, the *diplôme des récompenses*, a departure was made from the usual custom of awarding the commission for the design to some distinguished artist,—in 1867, to Ingres; in 1878, to Paul Baudry; in 1889, to Galland,—and recourse was had to the more democratic course of a competition, open to all. Much to the general surprise, this concours, in

NATIONAL PAVILION OF THE
UNITED STATES OF AMERICA

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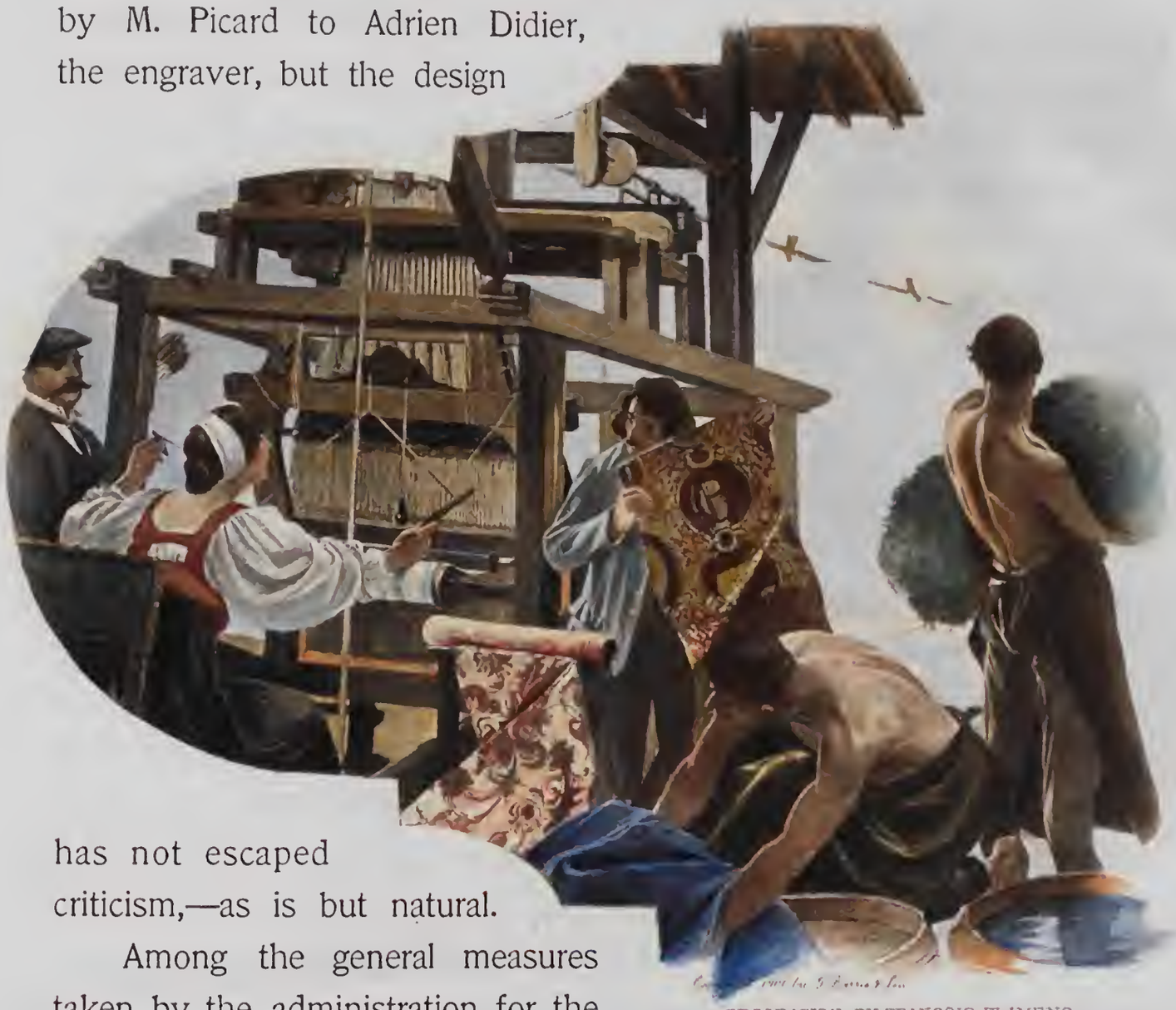
which took part such eminent painters as Besnard, Maillart, and Rosset-Granger, was won by a young pupil of the Ecole Nationale des Arts Décoratifs, M. Camille Boignard, only twenty-two years of age. The engraving of his design was confided by M. Picard to Adrien Didier, the engraver, but the design has not escaped criticism,—as is but natural.



DECORATION, BY FRANÇOIS FLAMENG, FORMING PART OF THE PLAFOND OF THE SALLE DES FÊTES

Among the general measures taken by the administration for the policing of the Exposition grounds and buildings is one that has been found extremely efficient,—the installation of a brigade of inspectors in civilian costume, for the restraining of any undue exuberance on the part of restaurant waiters, lemonade sellers, the *pousse-pousses* of the rolling-chairs, etc., etc. The latter officials have been in the habit, on fête days when the great influx of the populace diminished the call for their services,

of amusing themselves by disparaging comments upon the personal appearance of the peasants, bourgeois, and others in the throng, which were frequently resented by the objects of these remarks. On these Sundays and festivals also, the *garçons de café*, many of them supplementary for the occasion, have frequently been tempted to yield to the influences of drink and of their own turbulent passions in consequence. Nor are these the only human emotions which have been displayed,—the bitter opposition to the whole scheme of the Exposition, in the Chambers and elsewhere, has found expression among the political antagonists of the government and others in intemperate speeches and writings that have excited the wonder of right-minded citizens. "We are perhaps the only people in the world," says M. Cornély in the *Figaro*, "among whom individuals making profession of their patriotism are capable of displaying the joy which they experience at a national disaster." And he cites the example of a lady of ripe years and mature judgment, who had exclaimed triumphantly the day before (this was early in May): "The Exposition has its fifteenth man killed." Every accident or calamity has been to them a source of gratification, in their unreasoning hatred, and has frequently been grossly exaggerated;—embroidering a little on his own account, M. Cornély goes on to declare that his lady friend spends her time in writing to all her acquaintances outside of Paris: "Do not come here. The Exposition is a hole. There is not even a cat to be seen there," and adding, generally, that there is such a crush there that one is suffocated in the throng. "Yesterday, she said to me: 'Do you know what has happened! The moving sidewalk has taken fright and run away, Monsieur. It is as I have the honor to tell you. All of a sudden, without any one's knowing why, it commenced to go at the rate of fifty kilomètres an hour. All the people who were on it were obliged to throw themselves down on their faces, to prevent being hurled into space, and a poor young woman had her clothes caught in one of the machines that passed, and was completely stripped, as naked as your hand!'"

The decision of the Exposition authorities to open on the 15th of April, instead of the 6th of May, at any price, had the effect of greatly increasing the chaotic and unfinished aspect of the great fair at this inaugural,—a condition of affairs apparently inevitable on all such occasions, and which in this case was truly regrettable,—notwithstanding the herculean and unceasing labors, by day and by night, for the week previous, to bring some semblance of order out of the confusion. Much of this very labor tended to final delay,—as the taking down of scaffoldings from unfinished buildings, which had to be replaced after the ceremony of the formal opening. As late as the 12th of May, the date fixed by the Minister of Commerce for the final installation of the show-case and the exhibits of every exhibitor, very much remained to be done; three days later, at a conference between M. Millerand and M. Picard, it was decided that no vehicles should be allowed to enter the grounds after ten o'clock in the morning, under any pretense, and that all should be out of the enclosure by noon. Much of this delay in completing the display was attributed by the harassed exhibitors to the measures of the administration itself, and a truly formidable bill of indictment was drawn up against M. Picard,—the pecuniary losses of the innumerable exhibitors and *concessionnaires* being very heavy. The various items of the prospectus of the Exposition, as set forth by M. Picard in his speech to the Chamber on the 14th of May, 1896, were quoted against him,—the premature opening, instead of hastening the day of satisfactory financial returns by three weeks, was declared to have delayed it by eight or ten; and the returns from the annex at Vincennes, which he asserted would be considerable, were shown to have been insignificant, as late as the first of September. He had promised to open all the galleries in the evenings, for the benefit both of the public and of the concessionnaires, restaurant and café keepers, theatre and side-show proprietors of every kind;—during the first weeks of the Exposition, every building was closed at six o'clock in the evening, and in consequence of the popular

protests they were then kept open till seven; the electrical lighting did not begin to work properly till the middle of June, and the gloom was consequently profound; by the first of September, none of the galleries had been open in the evenings, and, indeed, in the case of most of them, this is quite impracticable. The director-general's promised electrical fêtes in different portions of the enclosure, every day, and greatly varied, had proved to be but few in number by this date, and bearing all a great resemblance to each other. Finally, his estimated sixty millions of visitors was compared with the actual number for the first half of the Exposition season, from the 15th of April to the 31st of August, less than sixteen and a half millions. This, however, is better than the showing for any previous Exposition.

Still another unpleasantness was furnished by the total absence of crowned heads from the ceremonial of the formal opening by President Loubet on the 14th of April,—and, indeed, by their very great scarcity, even as visitors, during the opening months of the Exposition. Republican France had counted greatly upon monarchical support for this great international fête, which, unlike that of 1889, did not commemorate any unpleasant anniversaries, and she has, in fact, received abundant token of interest and sympathy, notably from Germany; but the monarchs themselves did not appear in person. The comic journals of other nations have found matter for jest in the unavailing efforts of "Marianne" to bring sovereigns of some kind, of any kind, to her show,—of her complacency at receiving from disreputable ones, such as King Milan of Servia, letters of acceptance provided that the royal expenses both ways were paid and a liberal bonus added, and of her joy when finally capturing a real crowned king,—from the coast of Africa, naked and black, wearing a paper collar and a breech-clout. For the ceremony of the 14th of April a Prince Imperial at least was secured, the son of the Mikado of Japan; it was arranged at the Quai d'Orsay that the chief of the protocol of the Exposition, Crozier, should go with a squadron of the Garde Républicaine

AVENUE NICOLAS II, FROM THE CHAMPS-ÉLYSÉES

SHOWING FAÇADES OF THE GRAND AND PETIT PALAIS, AND IN THE DISTANCE THE DOME OF THE INVALIDES

PHOTOGRAVURE

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to the Japanese Ministry and escort the Prince to the Elysée palace, where he was to join the ceremonial cortège. But, at the last moment, according to the story, a message reached the Elysée that the Prince had received a cablegram from Tokio, signed by the Ministry of his papa, the Mikado, commanding him to abstain from the ceremonial. The explanation given was, that the Japanese Government, having learned that no other foreign prince had been invited to take part in the inauguration, it had been thought better that the heir to the Japanese throne should not form an exception. The situation was somewhat awkward; for the Prince, Kotohito-Kanin, had been assigned to a place beside the wife of the

President, and it was too late to make other combinations. Partial amends have since been made by the acceptance by the Prince of the hospitalities of the Foreign Office, as guest in chief; and he is said to have been fêted and magnified as no Oriental ever was before. Later, the visit of the genial King of Sweden, Oscar II, to the Exposition, has given great pleasure to the French people and government.

On the day of the formal opening, the Elysée, the Palais-Bourbon, and many of the private houses and public buildings throughout Paris, were decorated; the President left the Elysée at about a quarter of ten in the morning, in his gala landau, accompanied by various officials, followed by four other landaus containing high functionaries of the State, and escorted by a squadron of cuirassiers. The official cortège proceeded to the entrance of the Galerie des Machines on the Avenue La Motte-Piquet, on the south side of the Seine, where the President was received by the Minister of Commerce, the Commissaire Général and other officers of the Exposition, and conducted to the tribune d'honneur. This was a temporary platform, hastily constructed, in the immense Salle des Fêtes, which now occupies the centre of the formerly unbroken nave of the Galerie, fourteen hundred feet in length. Here, in the midst of a brilliant throng of invited visitors, French and foreign, the military men in uniform and the civilians in evening costume, black coats and white ties, the inaugural ceremonies took place,—the discourses of M. Millerand, Minister of Commerce, of Manufactures, of Posts and Telegraphs, and of the President of the Republic, alternating with music, rendered by an immense orchestra and chorus, composed by the three best known French musicians now living, Massenet, Saint-Saëns, and Dubois, the director of the State Conservatoire. This programme was opened by the *Marseillaise;* and the opposition journals, particularly the clerical and monarchical organs, eager to find weapons against this Republican-Socialistic triumph, made the most of the omission by the two distinguished speakers of any reference whatever to the Deity.

When this portion of the ceremony was concluded, the Presidential party left the Salle des Fêtes, ascending the wide flight of stairs, carpeted with red, and lined on each side by an unbroken row of motionless dismounted troopers of the Garde Républicaine, to the galleries that lead down to the Seine. The Esplanade of the Champ de Mars was traversed on foot, and the Pont d'Iéna; at the foot of the Trocadéro, M. Loubet embarked on a barge and ascended the river to the quai of the Ministry of Foreign Affairs on the other side of the Seine, near the new Pont Alexandre III. Here he paused a moment, to admire the buildings of the Esplanade of the Invalides, then crossed the new bridge, and by the Avenue Nicolas II reached the entrance on the Champs-Elysées, where he took his carriage again. All the distinctive buildings of the Exposition, big and little, have been likewise "inaugurated," with more or less ceremony, as they have reached completion,—the two palaces of the Fine Arts by M. Loubet on May 1st, the Château d'Eau on the evening of June 16th, etc. The electrical display of the latter, with its vast illuminated façade and the luminous fountains at its base, long waited for and very difficult to bring into successful working order, has finally triumphed, and justified the prophecies,—M. Picard's evening fêtes have become one of the most successful features of this great show.

This Exposition is the sixteenth of these important demonstrations of the arts and industries that have been held in Paris, but only the fifth international gathering,—the first eleven having been national only. The list is as follows: (1) Exposition Nationale of 1798; opened in September on the Champ de Mars, for five days; 110 exhibitors. (2) Exposition Nationale of 1801; opened in September in the court of the Louvre, for five days; 220 exhibitors. (3) Exposition Nationale of 1802; opened the 18th of September in the court of the Louvre, for seven days; 540 exhibitors. (4) Exposition Nationale of 1806; opened the 25th of September on the Place des Invalides, for twenty-four days; 1422 exhibitors. (5) Exposition Nationale of 1819; opened the 25th of August in the palace

of the Louvre, for thirty-five days; 1662 exhibitors. (6) Exposition Nationale of 1823; opened the 25th of August in the palace of the Louvre, for fifty days; "success mediocre." (7) Exposition Nationale of 1827; opened the first of August in the Louvre, for sixty-two days; "success mediocre." (8) Exposition Nationale of 1834; opened the first of May on the Place de la Concorde, for sixty days; 2447 exhibitors. (9) Exposition Nationale of 1839; opened the first of May on the Champs-Elysées, for sixty days; 3381 exhibitors. (10) Exposition Nationale of 1844; installed on the Champs-Elysées; 3960 exhibitors. (11) Exposition Nationale of 1849; opened the first of June on the Champs-Elysées, for a duration of six months; 4532 exhibitors. (12) Exposition Universelle of 1855; opened the 15th of May in the Palais de l'Industrie; duration, six months; 23,954 exhibitors; 5,160,000 visitors; receipts, 3,200,000 francs. (13) Exposition Universelle of 1867; opened the first of April on the Champ de Mars; duration, seven months; 52,000 exhibitors; 11,000,000 visitors; profits, 2,719,000 francs. (14) Exposition Universelle of 1878; opened the first of May on the Champ de Mars and the Trocadéro; duration, six and a half months; 52,835 exhibitors; 16,100,000 visitors; deficit, 31,704,800 francs. (15) Exposition Universelle of 1889; opened the 6th of May on the Trocadéro, Champ de Mars, and Esplanade des Invalides; duration, six months; 55,486 exhibitors; 26,000,000 visitors; net profits, 8,000,000 francs.

One of the features of the present Exposition in which it differs from its predecessors is the succession of International Congresses, on a great variety of subjects, which are to be held during the course of the summer, either in the city or in the Palais des Congrès within the grounds, on the north side of the Seine. The first of these, in session from the 24th to the 31st of May, concerned itself with the various sciences of handwriting, Autographs and Manuscripts, Palæography, Graphology, etc. In November, 1899, on the initiative of the Société des Artistes Français, the delegates of different artistic societies, members of the Institut, and

THE *NEF* OF THE GRAND PALAIS OF FINE ARTS

SHOWING MAIN STAIRCASE AND SCULPTURE OF THE MODERN COLLECTIONS

PHOTOGRAVURE

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others, met in convention and decided to organize, on the occasion of the Exposition, an international congress of the arts of design, and a commission was constituted to draw up the regulations and invitations for the same. An international congress of Public Art has also been organized, to convene on the 8th of August, probably in the Hôtel de Ville, in which the Académie des Beaux-Arts has decided to take part,—the object being to examine questions connected with the creation and protection of the artistic features of cities, the beauty of sylvan sites, etc., "to restore

to art its former social unison, by applying it to the modern sentiment in all departments under public government," etc., etc.

Of the innumerable criticisms of the architectural features of the Exposition that have been published and uttered, one of the most frequent, if not one of the most unreasonable, is that of the lack of unity. "In our modern paganism," says M. Champier, "the expositions universelles are, as it were, festivals in honor of the god PROGRESS." And he wishes to find, throughout this vast physical manifestation, a constant suggestion and demonstration of the sway of this divinity, a constant recurrence of this *leit motive*,—and, because it is so frequently lost, he complains that the visitor issues from the gates amused but not satisfied, that the clearness and intelligence of the plan of the whole fail. Another writer laments the reappearance of old forms and historical styles, in the Rue des Nations,—he would have had the architects of all climes construct and exhibit only the dwellings and public buildings of the day and, if possible, of the future, as influenced by their various surroundings; a third dismisses the Grand and the Petit Palais, as bearing what Victor Hugo would call "the stain on their front" of presenting the style Louis XVI in a twentieth century exposition. Very much of the "twentieth century" architecture, however, or of that which is put forward as such, has been most vehemently denounced,—as the Porte Monumentale and the decorations of the palaces on the Esplanade des Invalides. The lack of general unity in the plan of the grounds resulted inevitably from the restricted localities available in the heart of the city, but there are three principal divisions readily recognized,—(1) The Champs-Elysées, with the two palaces of the fine arts, to which the entrance on the Place de la Concorde is only an approach, and the bridge Alexandre III with the Esplanade des Invalides; (2) the shores of the Seine, on both sides; and (3) the Champ de Mars and the Trocadéro. Of all this, as is known, but a portion is to be preserved, the Grand and the Petit Palais and the new bridge; the Grand Palais is to replace the ancient Palais de l'Industrie,

and, like it, is to afford shelter to the annual Salons and other periodical exhibitions; the Petit Palais is wanted for the Luxembourg collection, but there are complications, the building being the property of the city of Paris (in return for its subsidy of twenty millions to the Exposition), and the collection, of the State. Moreover, it has been asserted that the architect of this building, M. Girault, was more concerned with the beauty and dignity of his edifice than with its adaptability to future use. The Conservateur of the Musée du Luxembourg, M. Léonce Benedite, had long been importuning for a more spacious and suitable building, and his efforts were on the point of being crowned with success, the site for the new structure was all but decided upon, the request for the necessary credit was about to be presented to the Chamber by the Minister, when the Comédie-Française caught fire. The reconstruction of the theatre took precedence over that of the museum of the fine arts, and M. Benedite was again disappointed.

M. Binet's much discussed Porte Monumentale has been criticised—among other things—because it is too Oriental, Indian or Persian, and therefore colonial, rather than cosmopolitan. It has also been condemned as "cheap," "tawdry," "gimcrack," "*somptueuse, compliquée et stupide*," "pretentious and grotesque," "a ponderous blunder," "a mental aberration." On the contrary, it has been lauded as distinctly proclaiming its festival, and therefore temporary, character; and as being particularly effective when illuminated at night. Set in an angle of the Place de la Concorde, and partly masked by the trees, it does not assert itself as much as it might. The three polychromatic arches supporting the dome which carries at the apex M. Moreau-Vautier's famous statue of "the Parisienne," and connected by curving exedræ with the two tall, flanking pylons, make at least a very convenient entrance porch to this portion of the ground. M. Binet was much concerned with the problem of admitting rapidly the countless thousands of visitors who would throng this gateway, and, by an ingenious system of radiating *guichets*, or wickets,

thirty-six in number, he provided for the undisturbed passage of forty—or, according to another estimate, sixty—thousand visitors an hour. It is scarcely necessary to state that these arrangements have never been taxed to their fullest capacity. His glittering color scheme, and his general originality of construction, it seems, are partly temperamental,—when a pupil in the Ecole des Beaux-Arts, he was noted for the versatility of his invention and for his talent as a water-colorist. From his travels in Spain, Italy, and Africa, he brought back certain lively convictions concerning the capacity of color to contribute to the beauty and gaiety of architecture. The Parisian lady on the summit of his gateway, six mètres in height, and thirty-seven mètres from the pavement, may be said to be quite in keeping with this general conception, which M. Guillot's two large friezes of "Labor," in the walls of the exedræ, inspired by the work of the Belgian sculptor, Constantin Meunier, certainly are not. Neither are the two colossal, painted, archaic-modern and very ugly, statues of "Electricity" which stand in niches on each side of the entrance, under the dome.

As has been said, the Porte has found defenders. M. Pascal Forthuny, in the course of a serious examination of the architectural features of the Exposition, while admitting that the general plan of the structure is open to criticism, says: "It nevertheless bears witness to the brilliant qualities of its author, and it is wanting in but little to be irreproachable." A writer in the *Débats*, M. Babin, declares: "If there should remain only one defender of the Porte Monumentale, I will be that one. If it were only so as *not* to imitate the inelegant conduct of those who, having given the commission to M. René Binet, approved the plans, praised it in the water-color sketch, in the maquette, in the scaffoldings, until the hour when abuse began to be rained upon it and upon its author. And then, also, because, all things taken into consideration, it really pleases me." Another, in the *Figaro*, devotes a column to the statue on the summit: "Who is, then, this 'Parisienne,' in *sortie de bal*, who invites us to enter

PRINCIPAL ENTRANCE TO
THE PALACE OF SCIENCE, ARTS,
AND LETTERS

PHOTOGRAVURE

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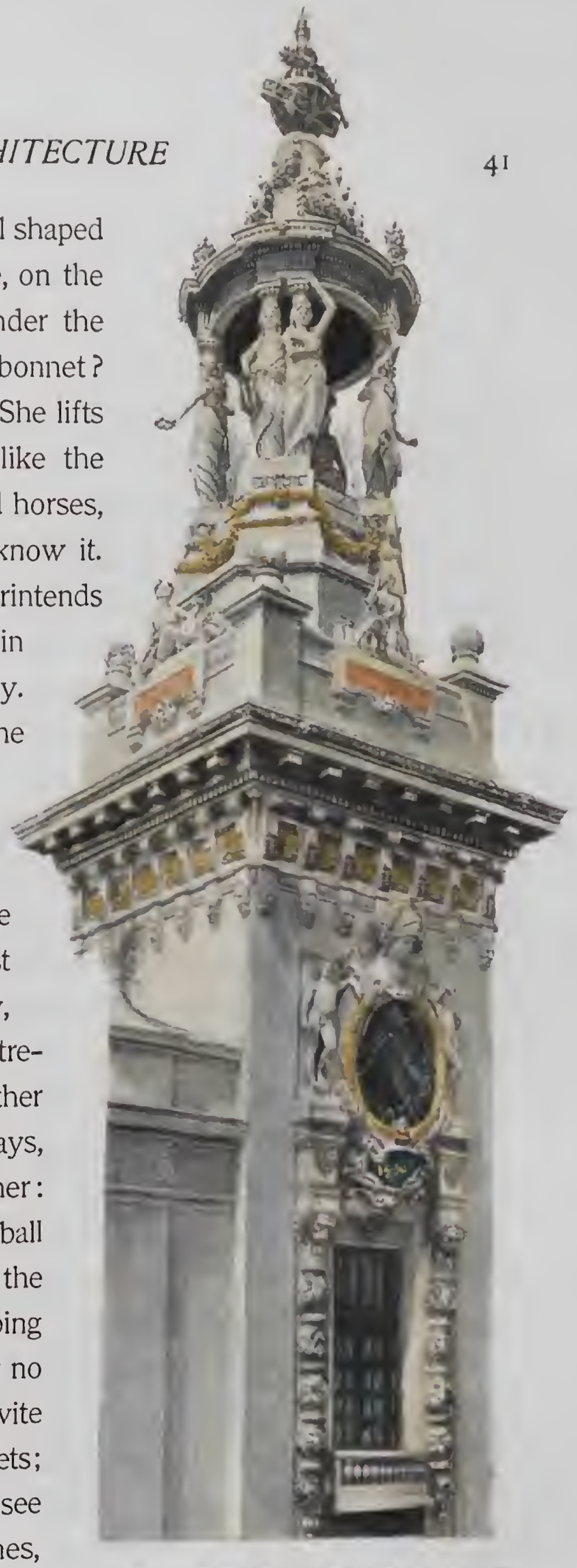
in the dance? Why is she so well shaped and set up, in a provocative pose, on the ball which supports her and under the galley which serves her for a bonnet? She is throned among the stars. She lifts her nose proudly. She struts, like the bourgeois who have carriages and horses, and who intend that we shall know it. Free from all idealism, she superintends the distribution of the tickets, in exchange for which we obtain joy. Mistress of the household, she looks after the prosperity of her establishment. Filled with the sense of her own importance, she rules from on high, like a goddess. Is she, then, our latest fetich, the Palladium of our city, the Madonna of the new era, Notre-Dame du Tourniquet?" Still another of these commentators, M. Hallays, carries this irreverent idea further: "At the summit, like a cup-and-ball reversed, the symbolic statue of the Parisienne makes to the gaping loungers below a strange, but by no means equivocal, gesture to invite them to pass through the guichets; she seems to say: 'Come and see my sisters; there are white ones, black ones, and yellow ones. But I



TURRET OF THE PALAIS DES ARTS DÉCORATIFS

do not convoke you to any great gathering of labor. I am what I am, and you will see what you will see. They have sculptured at my feet an army of workingmen, gardeners and laborers. It is a humbug. . . . Enter into Pornopolis.'" With such ribaldry did the Parisians greet the opening of their great Exposition,—when they were not in tearful hysterics of admiration before it.

This monumental entrance has the disadvantage of being placed at a corner of the grounds,—although it was planned to fill the functions of the popular Porte Rapp of previous Expositions,—and opens on nothing but an avenue of horse-chestnuts running along the river. This is flanked on each side by the most miscellaneous and heterogeneous collection of sculpture, of all countries and ages, in the whole display, much of which is, moreover, funereal or unpleasantly realistic, anything but decorative. This arrangement has been defended on the plea that it is better not to usher the visitor at once into the splendor of the full glories that await him, but to allow his eyes to become gradually accustomed to the transition from the commonplace city outside. In a few minutes, however, he comes out on the open space between the Avenue Nicolas II and the head of the Pont Alexandre III, having on his right the two palaces of the fine arts, and on his left, the bridge and the river. Here, he is in the centre of the great fête of the nations, which has been so long preparing,—and if he be not genuinely thrilled with astonishment and admiration, he must indeed be dull. The Grand and the Petit Palais and the Pont Alexandre III are unanimously declared to be the finest architectural features of the whole Exposition,—luckily, since they are the only permanent ones; the bridge is practically criticised not at all, the Petit Palais a little, and the Grand Palais a good deal. To the contemners of everything that does not date, in architecture at least, from not earlier than December, 1899, are joined those who seek for symmetry and perspective at any price. The latter are deeply moved by the fact that the Avenue des Champs-Elysées does not run parallel with the river, and that the

new Avenue Nicolas II, which leaves the former on the continuation of the line of the axis of the Esplanade des Invalides, consequently departs at an acute instead of a right angle. The two enclosed spaces, one on each side of it, are thus very unequal in size, and the two palaces also, hence, says M. Genuys, "the highway being, from our point of view, much more important than the palaces, it was necessary to sacrifice the palaces, or, at least, to establish them upon another plan, in order that their façades might be equal,—even if it were found necessary to destroy a few more trees. In consequence of the absence of a clear determination, frankly expressed, the opportunity offered for a great decorative scheme has been lost; and on this point, as on a great many others, our age has shown itself inferior to its predecessors."

The others refuse to be comforted because these palaces of 1900 "smell of Louis XVI, of Vignole, of Palladio":—"it is not worth while to prove, once more, that the column and all its consequences, entablature, pediment, peristyle, etc., are not of our race. This has been evident from all time." The last speaker, M. Forthuny, however, demonstrates his peculiar point of view still more definitely later, when he comments upon the long list of great masters and great works of art, of all ages, from Assyria and Egypt, Pheidias and the Parthenon, to Velasquez, Ingres, and the Arc de l'Etoile, on the frieze of the Grand Palais,—"Manet and Sisley are not there"!

These critics all neglect to state the characteristics of the style which they would have substituted for these ancient ones, taught in the Ecole des Beaux-Arts. The Grand Palais is found fault with, both because of the defects of design in the classic architecture of the façade, and because of the lack of skill with which M. Deglane has married his classic architecture in stone to the modern construction in iron, which it masks somewhat indifferently. The necessity of lighting his interior is responsible for his vast roof of glass, but the segment of an arch of this iron work which suddenly appears above the long horizontal line of the

cornice of the great central pavilion is somewhat incongruous. The dome and the roof were lowered, as well as the basement, the central portal was made in three doorways, instead of one lofty one, all so as not to dominate too much the Petit Palais across the way,—just as the portal archway of the latter has been raised in order that it might assert itself. In those portions of his building in which he has stuck to his academic formulas, learned in the schools, M. Deglane has also been reproved, because of the disproportion in scale of the columns of his central pavilion and of his two wings,—the former being apparently half as large again as the latter; because these large ones, big as they are, are too short, and had to be set up on "useless" pedestals; because he did not repeat the semicircular gable of the centre at the ends of his main roof, instead of terminating it with curvilinear hips; because—this is by an American critic—his Ionic columns "are Romanized by setting the volutes diagonally, and then Frenchified by hanging lilies from the capitals, and by carved decorations at the swelling waist of the shaft." But these technicians find also many things to praise, the general, imposing effect of the grand façade, the solid piers at the ends of the wings, the immense central hall in the interior, with its great curving flights of stairs mounting to the galleries, in which the iron framework frankly appears, and the two great friezes, in color, that extend along the walls of the façades, behind the colonnades. Of these, that of the front is by Edouard Fournier, representing the great epochs in art, and is to be reproduced in *mosaïque d'émail* by the Sèvres works, while that of the rear façade, on the Avenue d'Antin, designed by Joseph Blanc, illustrating the history of art, is in ceramic tiles, *grès cérame*. M. Fournier's frieze was intended by M. Deglane to light up this façade, which during the greater part of the day will be in shadow. The technical critics by no means represent the great popular opinion of this building, learned and unlearned; and a very distinguished American architect has declared that, when he and his companion first came in sight of the façade of the Grand Palais,

CONSERVATORIES AND PAVILION OF THE CITY OF PARIS

PHOTOGRAVURE

PAVILION OF ALGERIA IN THE GARDENS OF THE TROCADERO

they sat suddenly down upon the nearest bench in front of it, in speechless admiration.

The rear wing of the building, which faces on the Avenue d'Antin, and is not quite parallel with M. Deglane's great façade, is the work of the architect M. Thomas; the intermediate, connecting stem of this lop-sided H is by M. Louvet,—and even the fiercest denunciators of this system of compromises and awards by competitions are obliged to admit that the three architects have succeeded very neatly indeed in marrying their separate structures and combining their different methods and aspirations. The façade on the Avenue d'Antin has also a colonnade,—which has escaped by being criticised only as "somewhat heavy"; but it has suffered, toward the middle of the summer, by having set up in front of it, on each side of the central pavilion, an incongruous colossal

group in dark bronze of rearing allegories, realistically treated. The basement of this great building is intended for the stables of the annual *Concours hippique*, and will contain at least six hundred horses.

The architectural honors of the Exposition, however, appear to rest with M. Girault, to whom the Académie des Beaux-Arts has awarded the Prix Berger, for a work relative to the history of Paris, serving to contribute to the decoration of the city or to enhance its artistic renown. His Petit Palais is welcomed as the one building in this great enclosure calculated to stifle the clamor of those evil spirits who, "carried away by political passions, do not hesitate to proclaim the architectural failure of the Third Republic." As the Grand Palais contains the great collections of modern art, the contemporary international and the French decennial, the Petit Palais encloses a marvellous treasury of retrospective French art, in all its branches, the pick of all the museums of the nation. It was originally planned to reserve this building, after the Exposition, for the museum of the city of Paris, and to this use it may be put if the Luxembourg does not succeed in securing it. M. Girault made many minor alterations in his original plan, but none to compare with the sweeping modifications in the design of the Grand Palais, and to this fact, and the greater leisure thereby afforded him to complete his building in all its details, is ascribed a portion of his greater success. His site, like that of the larger building, was irregular in shape,—in the present case, having nearly the form of an isosceles trapezoid; and in both instances the architects are considered to have been very skilful in adapting their structures to these conditions. The great archway of the central portal rises above the cornice line, and partially conceals the base of the central dome, which—graceful as it is—cannot hope to escape invidious comparison with that of the Invalides, across the river; the colonnades of the curtain walls which connect this central pavilion with the terminal ones are of the same "Frenchified" Ionic as those of the Grand Palais opposite, but more successfully managed. These angle pavilions are

slightly curved, while the attics which rise above them have square bases. The basement floor, unlike that of the Grand Palais, is elevated and well lighted, so that the long galleries thus provided are much more available for exhibition purposes than the corresponding ones of the larger building; and the great semicircular interior court of this little palace, with its encircling arcade, its sunny greenery, its statue group, its splashing fountain, the pretty parasols and summer gowns of the graceful Parisiennes walking there, is one of the very most beautiful and luxurious things that the visitor will find. From this court, corridors lead into the galleries arranged round the rear of the building.

As in all monumental French architecture, a very important part in the decoration of the buildings, in their silhouettes and general effect, is played by the large pieces of sculpture, single figures and groups, with which their entrance portals, façades, colonnades, and cornices are liberally provided. The number of new creations in this art which are scattered all over these extensive grounds is truly prodigious; they are generally summed up as ranging "from good to very bad." The latter qualification, however, to speak moderately, is applicable to their application, to their incongruity as architectural supplements and decorations, rather than to the figures themselves,—there is probably not one in all these hundreds that is not the work of an ingenious and well-trained sculptor, skilful in his art. The completely nude female figure, much larger than life, remains the principal stock in trade, so to speak; and these images are clapped on to every possible portion of the buildings,—frequently without the necessary leading up to by other decorative, or architectural, detail. Four of these figures, typifying the four great arts, by different sculptors, stand between the great columns of the central pavilion of the Grand Palais; on each side of this entrance, and of that at the southeasterly angle, on top of the piers of the pavilions, rising high against the sky, and between the columns of the long colonnade, are important groups; and the Petit Palais is almost as well provided. These two, more serious,

buildings are furnished with much more dignified and less exuberant sculpture than those on the other side of the Seine, on the Esplanade des Invalides and Champ de Mars, where, in fact, there is a general riot. Among the very finest of these groups are the four on the summits of the pylons of the Pont Alexandre III, freshly gilded,—in each a rearing Pegasus with a figure of Fame beside it, and rendered with a distinction, an elegance, and a spirit worthy of the best traditions of French sculpture. At the base of each of these pylons, with her back to the river, sits a colossal figure in stone, tipped with gold in certain portions, of France at the four great epochs of her existence,—under Charlemagne, under Louis XIV, of the Renaissance, and contemporary,—dignified, but not very striking. These tall pylons—four columns enclosing a prism of stone, and the heavy masonry and statuary of the abutments and approaches, were carefully calculated by the architects having charge of the decoration of this bridge, MM. Cassien-Bernard and Coussin (the former being, since the death of Charles Garnier, his successor at the Opéra), to give expression to the actual immense resistance—of an enormous cube of sunken masonry—to the tremendous thrust of the arch of this bridge, the most depressed arch yet constructed. On the outer curve of the parapet at the foot of each pylon are obelisks, huge vases, and lions like elephants held in garlands of flowers by appropriate infants; at the centre of the bridge, on each side above the keystones, are colossal groups in repoussé bronze, nymphs like giantesses supporting on each side vast écussons bearing, one, the arms of the city of Paris, and the other, those of Saint Petersburg. One of these only, that on the western side, is as yet in place, a fire in the workshops in Saint-Denis having greatly delayed their execution. All the bronze work of this bridge, the masks and garlands on the outside, the lamps or candelabra with their supporting groups, the groups of children on pedestals, even the ornamental tablets that bear the name of the bridge, are beautiful examples of metal work. Seen from the river, the long, low, unbroken arch—a

THE "KASBAH D'ALGER"

IN THE FRENCH COLONIAL SECTION, GARDEN OF THE TROCADÉRO

PHOTOGRAVURE

THE TOWER, SEEN FROM THE TERRACE OF THE TROCADERA

triumph of engineering skill—has all that charm for the eye which is so frequently presented by these works of pure science.

At the head of this bridge, on the northern shore of the river, the visitor may well hesitate between the alluring prospects open before him,—whether to continue on down the river on the side on which he now finds himself, or to cross the bridge to the more ostentatious glories on the other shore. The bridge is very wide and sunny, and on certain days of midsummer, when the temperature—to adopt the favorite Parisian word—is "Senegalian," its passage appears rather formidable. If, deterred by this prospect, he concludes to continue on on the northern bank, he will find plenty to reward him. The open-air exhibition of Horticulture, very pleasant and garden-like with the display of the florists, extends along this quai, on both sides of the Avenue Nicolas II, between

the two fine art palaces and the river parapet. Beyond the Avenue d'Antin and the head of the Pont des Invalides, where the Exposition grounds suddenly contract to a narrow strip along each side of the river, lies the picturesque, but much criticised, pavilion of the City of Paris, containing the particular exhibit of the capital, including many celebrated works of art. Beyond that are the long *serres*, or greenhouses, of the great department of Horticulture and Arboriculture, gorgeous with flowers, and in the centre is the Aquarium of the city, with an entrance on the lower quai, and reached from this upper level by broad flights of steps. After the serres comes the little *Palais de la Danse*, one of the unofficial exhibits; then, the long *Palais de l'Economie Sociale et des Congrès*, more interesting to the statisticians than to the general public. This brings the visitor to the exit gate on the Place de l'Alma, but he can turn back and retrace his steps by the very diverting and interesting *Rue de Paris*, running along the Cours la Reine, and filled with a distracting array of those theatrical, spectacular, and choragic enterprises to which this capital of the arts largely owes its popular fame. Or, he may continue on down the river by a narrower enclosure, on the upper or lower level of the quai, pass through, or around, Robida's *Vieux Paris* (quite authentic restorations, architecture and costumes), and, skirting various restaurants and minor buildings and the little fleet of pleasure-boats behind their temporary breakwater (*Navigation de Plaisance*), emerge on the very important colonial exhibit, of all nations, that covers the whole slope of the Trocadéro hill not occupied by the palace and its fountain basins.

It is here, much more than in the more imposing *Rue des Nations*, or *Pavillons des Puissances Etrangères*, on the other side of the Seine, that we are fully convinced that we have come to an international gathering. The space is cruelly restricted, Egypt crowds Japan, Asiatic Russia the Dutch East Indies, and China the Transvaal; no one has room to deploy, or to set up any grounds or enclosures outside the walls of his particular building; every one is in the street at once,—but this has the effect of

greatly increasing the strange and polyglot effect. The foreign colonies, English, Portuguese, Dutch, and Russian, Japan—which is no one's colony—and China—which is everybody's,—are huddled together on this eastern slope of the hill, and the French colonies and protectorates on the western side,—Algeria displaying her exhibits and bazars in two large white buildings in the centre, below the basins, on each side of the approach to the Pont d'Iéna. Some of these exhibits, as the Javanese palaces of the *Indes néerlandaises*, or the very large buildings occupied by the products of all kinds of northern and eastern Russia, are very imposing. In the French colonial exhibit, discontent has been rife, and complaints of the tyranny and neglect of the Exposition authorities most frequent; some of the large buildings have been closed, and some of the concessionnaires dispossessed for not paying their rent. Here, as everywhere throughout the grounds, the results of the over sanguine confidence in the immediate and tremendous success of the Exposition, and of the consequent willingness to assume crushing financial obligations, have been unpleasantly evident.

Madagascar, crowded entirely out of the general enclosure, appears in a circular plot of her own in the centre of the Place du Trocadéro; and at the farthest angle, farther down the river than any other portion of the Exposition, is to be found "Andalusia in the time of the Moors," one of the largest and most important of the side-shows. Congo is in the extreme northwestern corner, outside the long encircling arm of the curved wing of the Trocadéro palace; and the Dahomean village nearer the river. From the elevation of the central gallery of this palace, looking down across the tumbling cascades of the fountains and the Pont d'Iéna, one may see the *Tour de Trois Cents Mètres* (its official designation) lording it over the vast and miscellaneous display of the Champ de Mars beyond, with the very ornate façade of the Château d'Eau and its electrical fountains at the centre of the farthest enclosure. This is truly a remarkable prospect, and one worth crossing the Atlantic, or the desert, to see.

But the temptation is, to hasten down from this perch and examine all these wonders more closely,—in obedience to that uncultured instinct which leaves us unsatisfied with the examination of any object seen but not touched.

M. Eiffel's lofty tower stands in the midst of the very most extraordinarily-miscellaneous collection of buildings ever brought together,—even in an international exposition. Some of these are absolutely new, as the Automobile Club, the *Pavillon Bleu*, the *Palais Lumineux*, and the *Palais de l'Optique* with its vast telescope and its latest marvels of optics and electricity. The *Maternité Belge* is across the path from the fantastic Siamese palace (which jostles a Chinese pagoda, all in red sealing-wax); and the pretty *Palais de la Femme* is built between Ecuador and the Tyrol. Fortunately, the natural greenery, the little ponds, and the gravelled walks, are familiar, and the bewildered tourist is enabled to preserve his identity. The lack of ground space, felt here as everywhere, is perhaps not altogether a misfortune,—the result of this crowding is confusing, and the unities are not preserved, but the bewilderment is highly entertaining, and there is a vast saving of pedestrian fatigue. One of the strangest and most beautiful sights in all the Exposition is the little palace built of glass enclosing fire, rising high over the picturesque little lake; and at night, when it is *all* illuminated, and the dark figures of the visitors ascend and descend the wide and shining stairs, fixed, but impalpable apparently as flame, there is truly no simile of comparison but that of the much quoted "fairy land." This miscellaneous and diverting *lever du rideau* extends all across the front of the Champ de Mars, to the great *Globe Céleste* outside the gates; beyond it, comes the more serious business of this section of the Exposition, contained in the two long buildings that extend down the sides of this great enclosure, on the sites of the two palaces of the fine and of the liberal arts of the Exposition of 1889. The new buildings show the effects of the "new movement," they are much less conventional than those they replace,—and it appears to be

THE TOUR EIFFEL

FROM THE COLONNADE OF THE TROCADÉRO

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decided that, on the whole, they are not so restful and pleasing to the eye. That on the left, or eastern side, is devoted to mines and metallurgy, threads, woven stuffs and garments, and mechanics; that on the right,

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PAVILION OF THE TRANSVAAL, IN THE RUE DES NATIONS

to letters, sciences and the arts, education and instruction, civil engineering and methods of transportation, and chemical industries. Between the two is the largest open space in the Exposition, with a wide central alley bordered on each side by grass-plots and shrubbery, and leading up to the great basin of the Château d'Eau. This basin takes the place of the two large decorative and monumental fountain groups of the last Exposition,—that which was directly under the Eiffel Tower, and the much finer and more important one by Coutan in the centre of the enclosure. Indeed, in the present year, there is no such large and eminently successful work of sculpture to be seen.

The great Galerie des Machines is retained, but the two large spaces on each side of the Salle des Fêtes are devoted to agriculture and food products, the much narrower galleries, between them and the central palace of Electricity, containing machinery. In front of the electrical palace is the Château d'Eau, and the combination of these two elements or powers of nature furnishes the illuminated fountains, more elaborately and ingeniously arranged than those of eleven years ago, and quite beautiful and wonderful. Around them, and extending back to the *danse du ventre* and the *Rue d'Egypte*, the greatest crowds gather on the nights of fête. The variegated buildings around the Eiffel Tower and around the Algerian and Tunisian section just across the river, the numerous little theatres, vaudevilles, and puppet-shows of the Rue de Paris, are the brilliant and festal portions of the Exposition at night, though there are certain cafés and restaurants under some of the foreign buildings of the Rue des Nations that are well lit and well patronized. The closing of nearly all the great main buildings—rendered inevitable by the lack of means of suitably lighting them—compels the crowd to seek the lighter and more frivolous forms of entertainment. The daylight fêtes, such as the floral and other processions, naturally take place in the wider opening of the Champ de Mars, passing under the iron arches of the great tower, the central alley of the Esplanade des Invalides being only

twenty-five mètres in width, and the somewhat wider Avenue Nicolas II, between the two art palaces, being only an entrance.

When leaving the Champ de Mars, to return up the river bank to the Invalides section, the serious minded visitor finds himself detained by many important exhibits of a modern scientific, financial, and commercial character, relating to the arts both of peace and of war. Along the river front, below the Pont d'Iéna, is the section of Forests, Hunting, Fishing, and *Cueillettes;* above the bridge, that of Navigation and Commerce, including the buildings and displays of various great steamship companies. At the angle, opposite the head of the Avenue de la Bourdonnais, rises the great red iron dome of the works of Schneider et Compagnie, preceding the long and important section of the *Armées de Terre et de Mer.* At this angle, the Exposition grounds narrow again, to continue along up the quais of the river. Following the military and naval exhibit comes that of Hygiene; and then begins the long double row of the national buildings, without which no international exposition is complete. These have been arranged pretty much as hazard, or the order of their applications, determined; the more important powers having generally the larger buildings facing on the river,—though in this front rank appear Bosnia, Servia, and Monaco, while Portugal, Peru, and Persia have been forced to take back seats. Immediately following *Hygiène* is the national building of Mexico, erected in a comparatively open space; on the other side of the Pont d'Alma and its temporary foot-bridge, and between them and the passerelle of the Pont des Invalides, stand, closely packed together, the pavillons of the great and little foreign powers,—so closely packed that the United States requested Turkey, its immediate neighbor on the east, to kindly suppress an eclipsing minaret or balcony, which was done. In their order, from west to east, these buildings, in the front row, are, Servia, Greece, Sweden, Monaco, Spain, Germany, Norway, Belgium, Great Britain, Hungary, Bosnia, Austria, the United States, Turkey, and Italy; and in the rear row, Roumania Bulgaria, Finland, Luxembourg,

Persia, Peru, and Portugal. Neither in the character and quality of the buildings nor of their contents do the facts in the case correspond to the relative importance of the nations they represent,—at least, to their relative importance in wealth, population, guns, and fleets, Finland, for example, being here much more interesting than the United States of America. The largest and most imposing building is that of Italy, having the post of honor immediately below the Pont des Invalides, and being one of the handsomest and most prominent structures in the Exposition; the most interesting exhibits are those in the interiors of Germany, Spain, Great Britain, Austria, and Finland, and the smallest and most uninteresting being that of the United States aforesaid.

This latter building, however, presents, under the front arch of the great entrance porch that extends to the river parapet, a replica in plaster of Messrs. French and Potter's fine equestrian statue of Washington which has since been set up permanently in the Place d'Iéna,—one of the best equestrian statues in Paris. Of this triumphal arch of the entrance, the summit carries also a colossal quadriga, touched up with gold, in which Liberty is proudly borne along in the car of Progress. This work is by Phimester Proctor. On the great globe that crowns the high dome of the central building, and at the angles of the base, the national bird, many times larger than life, flaps his wings triumphantly. In the interior are a very few works of art, and a number of reception, reading, and writing rooms in which Mr. Peck's fellow countrymen can find some of the comforts of a club. This building was formally inaugurated on the 12th of May, in the presence of a great multitude,—Mr. Peck making a set speech to M. Picard, interrupting it in the middle to present him with a casket containing a golden key, finely chiselled, attached to which was a medal reproducing in relief the pavillon itself, and which key, according to the Paris press reports, "symbolized the independence of the United States." The American Chamber of Commerce of Paris occupies an apartment in this building; and the music of Sousa's band, placed just outside in a

TEMPLE DJANDI SARI OF JAVA

EXHIBIT OF THE NETHERLAND INDIES, GARDEN
OF THE TROCADÉRO

PHOTOGRAVURE

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DAYA SILPA PATSHALA

tent, contributed to the national character of this opening. The section of the United States at the Vincennes exhibition of machinery and machines was inaugurated three days later, by Mr. Porter, ambassador, and Mr. Peck, general director of the American section of the Exposition.

THE LOTTERY PALACE, CHAMP DE MARS

One of the notable features of this international gathering is the (almost) *rapprochement* between France and Germany, and nothing has done more to bring about this reconciliation than the courteous act of the Kaiser in sending to the banks of the Seine so many pieces of the collection of works of French Art of the eighteenth century owned by Frederick the Great. These are exhibited (by cards of admission which are easily procured) in four apartments in the second story of the Imperial pavilion, the paintings, many of them, in their original frames, and all,

pictures, statuettes, busts, articles of furniture, arranged in interiors which counterfeit, in their graceful gray and white and silver,—the furniture upholstered in silk *clair de lune*,—the very apartments in which the king enshrined his treasures, at Potsdam, Sans Souci, and Berlin. The display of Watteaus, Lancrets, Paters, Chardins, and Coypels is most admirable;—and it is impossible to traverse these handsome and cheerful apartments, style Louis XV, style of "the France of *perruques*, *falbalas*, and *paillettes*, the France of the *Embarquements pour Cythère* and of *Candide*," without reflecting upon the contrast presented with *L'Art Nouveau*, of M. Bing and others, and all that it implies. The lower story of this building and the monumental grand stair that rises in the centre, with its great wall paintings, as well as the exhibits of books, printing, engraving, etc., are, however, representative of modern Germany; and the exterior betrays its nationality and importance in every detail. The architecture is German Renaissance, and the site occupied is inferior in extent only to that of Italy; the tall spire, with its gilded ribs, that rises from the roof is one of the highest points in the Exposition, and on the walls appear the national legends, the dwarf Mime, Siegfried, and the Rhine daughters. The completeness, extent, and most excellent organization and presentation of the German exhibits throughout the various sections of the Exposition render them, in a number of cases, inferior only to the French, and in some, superior to all; in several departments, as in the not altogether unimportant one of children's toys, the French experts have been forced to admit that they have been beaten on their own ground by the better arrangements and taste of the manufacturers beyond the Rhine. This tact—which is not usually considered to be a German accomplishment—appears in the very important military display (as in the great collection of effigies showing German uniforms of all ages), which is confined almost exclusively to the history, the pomp, and the ameliorations of war, and presents nothing like the truly warlike semi-official display of Krupp at the Chicago Exposition.

The great feature of the Spanish exhibition, one of the most striking of the whole Exposition, is the collection of tapestries from the royal palaces in Madrid, which contain one of the finest collections in the world. It includes more than two thousand pieces, of which the greater number are Spanish and Flemish; the most ancient dating from the reigns of Philip the Handsome, Charles V, and Philip II, and including a *History of the Virgin* after Van Eyck and *The Passion* by Van der Weyden, the *Dais of the Emperor*, two tapestries woven in silver and gold, from designs by Quentin Matsys, the *Conquest of Tunis*, by Charles V, in 1535, from cartoons by Jan Vermayen, the *Honors*, the *Apocalypse*, the *Capital Sins;* from the most important of these *suites*, some of the finest pieces have been selected, by orders of the Queen Regent, and sent to Paris, where they are exhibited to the public in the large, open galleries of the Spanish pavilion, quite unprotected, and apparently but slightly guarded. They are all in a surprising state of preservation, and the privilege of seeing them is one of the many unique and probably not-to-be-repeated privileges offered the visitors to this Exposition. In addition to these woven stuffs are a number of pieces of rare armor from the *Armeria Real*, including some very curious helmets, one in the shape of a steel turban which belonged to Barbarossa, and the embossed red velvet tunic, sword *à la gineta*, and dagger, of Boabdil el Chico, the last Moorish king of Granada, from the collection of the Marchioness of Viana. The building in which all these treasures are enclosed is one of the handsomest and most classic of any of these national edifices; the architect has borrowed his motifs from various examples of the Spanish Renaissance, from the University of Alcala, of 1553, from the façade of the Alcazar of Toledo, transformed by Charles V, from the University of Salamanca, the palace of the Counts of Monterey, etc., and combined them all with singularly good fortune. In other sections of the Exposition, Spain is well represented, especially in those of wines, natural products, and clothing.

Like the Spanish, the British pavilion is a reconstruction of the architecture of a past age,—in this case, the Jacobean,—and the principal exhibit in the interior, a collection of works of art that are not contemporary (with a few exceptions); but there are also some examples of modern taste and culture in the suite of three bed-chambers in the upper story, furnished with a novelty of style that does not run into very great eccentricity, in the pleasant little library on the ground floor, the special exhibit of the city of Bath, etc. The building was founded on Kingston House, at Bradford-on-Avon, by the architect, Mr. Edwin Lutyens, a son-in-law of Lord Lytton; a special feature is a great gallery, adapted from the Cartoon Gallery at Knole House, Sevenoaks, in which, and in some of the smaller apartments, is arranged a very valuable collection of examples of eighteenth century English art,—Gainsboroughs, Romneys, Bonningtons, Lawrences, Constables, Turners, etc. A curious air of completeness, of inhabitableness, of truly British smugness and comfort, pervades this excellent building,—and in this transportation of the national atmosphere, as a special exhibit, this structure is one of the most successful in the whole Exposition. Much of the peculiar quality and sentiment of the parent country has been transferred, also, within the walls of some of the other national buildings, notably of those of Finland and Bosnia-Herzegovina, but in these cases it is much as a complete and well-arranged national museum only, in which the sense of domesticity and *bien-être* is quite lacking. The very handsome Austrian pavilion, luxuriously furnished, presents, in addition to the furniture, paintings, and sculpture,—the property of the Crown,—a large number of works of art supplementing the national exhibit in the Grand Palais, but much inferior in value. The great Italian building, a *variation brillante* of Saint Marc, with its domes, its gildings, its carvings, its elaborate paintings on the exterior walls, can be admired from two levels,—the lower one, on which it is built, and the upper one of the double foot-bridge which spans the Boulevard de la Tour Maubourg; the intelligent visitor generally sighs, as

THE SWISS VILLAGE

CHAMP DE MARS

PHOTOGRAVURE

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he stops to contemplate it, at the approaching destruction of such a prodigious amount of skilful construction,—probably as skilful an architectural

OLD PARIS: THE PONT AU CHANGE.

résumé, if not of "Italy," at least of "Venice," as could be desired. In the large and lofty interior is heaped up a great accumulation of works of the national art, much of it modern, which is more worthy of the attention of the visitor than he—entertaining certain fixed opinions on the value of modern Italian sculpture—is apt, at first glance, to be disposed to bestow. There is much of this minor work in marble, and also in porcelains, mosaic, crystals, etc., and there is much that is serious, scientific, and learned in the upper galleries; in a corner may be found a fine example of the work of the Renaissance, a Florentine cabinet of the end of the fifteenth century, the throne of Julien de Médicis, windows of the Chartreuse of Florence and of the library of Lorenzo the Magnificent; laboratories, libraries, the elementary schools of Florence and Rome, etc.

The Belgian pavilion is a copy of a portion of the Hôtel de Ville of Audenarde, constructed in 1525–1530 by the Brussels architect Van Pede, and the principal apartment on the first floor, reached by a monumental stairway, is a reproduction of the grande salle of that handsome edifice, with its great chimney-piece ornamented with Gothic sculptures and statuettes. Naturally, the historic associations thus evoked have influenced the furnishing of the building, and we may see here famous Flemish tapestries (from the collection of M. de Somzei), rivalling those in the Spanish building, the shrine of Saint Anthony of Padua and of Saint Nicholas, in a glass case, with paintings reproducing scenes in their lives, etc., etc. This building was formally inaugurated on the 10th of May, with appropriate ceremonies, the music being furnished by the official firemen of the city of Audenarde, arrived the day before, and including the national hymn, the *Brabançonne*, and the *Marseillaise*. Norway and Monaco held their inaugural ceremonies two days later, almost at the same hour as those of the United States; the latter little state contrived to give its national exhibit, concentrated here, and its opening almost as much importance as its fine and handsome building,

rivalling those of its big neighbors. For the ceremony, the central hall, a species of atrium, was converted into a great parterre of flowers, a display of azaleas that was a delight to the eye, lit by a diffused light falling from above through draped curtains, and in the basement, decorated with a panorama of the shores of the little principality, was given the first of a series of cinematograph séances that are the result of a competition in this art held at Monaco a few months ago. Among the most interesting of the exhibits is a large collection of submarine specimens gathered by the prince, Albert I, in the course of his yachting cruises, and models of instruments and tackle, deep-sea fishing nets and "cages," used by him. This luxurious *pavillon monégasque*, with a crenelated tower, a terrace, a loggia *à colonnes*, a vaulted ceiling, and a painted frieze over the arcade, is a reproduction of a portion of the palace of the prince.

Half an hour after this inauguration, in order to furnish one more striking contrast to the visitors to this little cosmos of contrasts, the *invités* hurried across to the opening of the national pavilion of Norway, where there were more speeches and music, more drinking of healths. Here, the edifice and its contents were all of the frozen North, the construction of wood, touched up with red, green, and white, after the fashion of the country houses; the velum, through which the light fell from above, of draped fishing nets; the exhibits, of hunting and fishing, white bears, seals, and sea-lions, and, in a special case, the relics of Nanssen,—a reproduction of the *Fram*, his sleeping-bag, his "kajak," with its splintered lance-wood paddle, his snow-shoes, and two of his dogs, stuffed but lifelike. There was also to be seen a very fine exhibition of that luxury of the north, the furs, contributed by a merchant of Trondhjem. Sweden has done still better in the way of variety, having set her national pavillon down on the quai directly adjoining that of Monaco, apparently for the purpose of accenting as much as possible, by contrast with its graceful Renaissance architecture, her own grotesque construction in

shingled pine, painted a golden brown, and burlesquing a modern battle-ship with its rounded conning towers and turrets, its low windows and its lofty bridges. When decorated with its large flags, and festoons of little ones, like signals on a fête day, this resemblance to a caricature becomes stronger,—at least, there is no other known order of architecture to which it bears a resemblance. But, as a commentator in the *Débats* sums up, after seeking in vain for an analogy: "It is absurd and charming." The architect, F. Bolberg, may have found his inspiration in the schemes of Ibsen's builder, Solness; and the thanks of the visitors to the banks of the Seine are certainly due him for his contribution to the Universal Exposition. In the interior is to be found a vast hall, setting forth the industries and productions of the country,—the peasants' work, some of the peasants themselves at work, a case containing the costly gifts presented to King Oscar II on the twenty-fifth anniversary of his accession to the throne, and, at the back of the hall, two very interesting dioramas. Though her national building is all ostentatiously and aggressively of wood, Sweden makes elsewhere, in the section of mines and metallurgy, an equally imposing display of her iron and its capacities for being applied to the service of man, and in the matter of laces, porcelains, and other luxuries, she is also of high consideration.

Holland has no national pavilion on the Quai d'Orsay, but, in recompense, she excels in half a dozen different departments of science and art in the appropriate sections; and on the Trocadéro, in her exhibit of the Dutch East Indies, she presents, to the Western eye, one of the most extraordinary manifestations of the works of the imagination that it is possible to conceive,—even with the aid of hasheesh, opium, or Ephialtes the nightmare. Before these temple façades, crowded with symbolic and mythological sculpture; before the dancing puppets, or marionettes, of the temple of Wajang, of the Sultan of Souracarta; before the statuettes and figures of the pantheon of reformed Buddhism, carved in wood, most vivid in color, fanged, tusked, clawed, grimacing, clamoring, and

OLD PARIS

LA RUE DES REMPARTS

FACSIMILE WATER-COLOR

ROYAL PAVILION OF SWEDEN, IN THE RUE DES NATIONS QUAI D'ORSAY

menacing,—the wildest flights of our European fancy collapse into timidity and puerility. The most extravagant mediæval visions of fiends of the pit are but skimmed milk in comparison with the multitude of these divinities, celestial and infernal, gods, goddesses, and demons. The three buildings are careful reproductions of the most remarkable specimen of Hindu architecture in the island of Java, the temple of Djandi-Sara, or Chaudri-Sari, and two, of very ornate native habitations of the high plateau of Padang, in the island of Sumatra. The temple, now presented for the first time in Europe, rises upon two terraces or flat roofs placed one above the other; the first formed by two smaller temples reproduced from the ruins of Prambanan, or Prembanam, in Java; the basement walls of the second terrace are covered with mouldings from the most extraordinary bas-reliefs of the celebrated temple of Bouroubodour, representing, in a frieze of sixty mètres in length, scenes from the life of Buddha, from the announcement of his birth to his death. In the interior are reproductions of some of the most valuable specimens of the Hindu architecture and sculpture of Java, pale and yellowish in color, seen in a soft and diffused light, some of them large and imposing, and all of them most uneasy and disturbing to the mind. The government of the Netherlands voted an appropriation of a hundred thousand florins for the installation of this Oriental exhibit; and dispatched to Paris, to ensure its proper setting up, not only a learned professor, M. A. de Saker, who had superintended the collection in Java, and two architects, but also a troop of skilled workmen and a company of engineer soldiers. All this is but one feature of the demonstration made by Queen Wilhelmina's stout little kingdom at the Exposition; in the department of fine arts may be seen a carefully selected collection of works that sustain the honor of the national school; in the educational, in the maritime, in the applied arts—especially in artistic ironwork, in cheeses, in tulips, in diamond-cutting, in Delft porcelains, and in a collection of national costumes artistically arrayed on manikins the size

of life and which were constructed on the occasion of the coronation of the young queen, in all these the Dutch exhibits excel!

With the usual Mohammedan Orient of commerce, with its rugs, its fezzes, its brassware, its stomach-dances, even with the white walls and pointed arches of its bazars as reproduced at international expositions, we have become too familiar of late years; and the customary allusions to *Haroun-al-Raschid* and the *Mille et Une Nuits* are superannuated,—though the Parisian newspaper men, writing up the Exposition, still bring them in conscientiously. The exhibits and the buildings of Turkey, Persia, Tunis, Algeria, and Egypt seem to the jaded eye of the visitor to be interesting, but not particularly so when compared with the real novelties of this surprising Exposition,—with the Javanese Buddhist display, Sada Yacco, the Swiss Village, the Pont Alexandre III, the Palais Lumineux, the Giant Telescope, the Palais des Costumes, and half a dozen other truly novel and admirable things. It has long been known that the real *hooreeyehs*, slim as the letter Alif, and swaying like a willow branch, do not leave their native shores for the amusement of the infidels across seas; those Eastern ladies who kindly do so appear to be uglier even than Spanish dancers, and much fatter. One of the few novelties introduced in this particular section this year is a variation of the principal Eastern exhibit,—the dancer, instead of standing, lies down on her back, and has placed on her abdomen a number of glasses, which she causes to tinkle by striking against each other as they follow involuntarily the capricious movements of that useful organ. The architecture of these nations is interesting, even in the reproductions of the examples seen here,—that of Egypt, and also of China and Tonkin Cambodgia, has already been alluded to in these volumes. Tunis and Algiers, as well as the more southerly African French colonies and protectorates, are represented on the Trocadéro; for Tunis, the French colonial officials made extraordinary efforts, and the structures reproduce a number of characteristic examples of the native architecture,—the mosque of

Sidi-Mahrès; some of the most celebrated minarets of Sfax and Kef; the enclosing wall is copied from the most picturesque portions of those of Kairouan and of Gafsa; the *pavillon des conférences* is one of the finest examples; the Pavillon de la Manouba. The two buildings of Algiers are large and important and varied in their contents.

Turkey and Persia have official pavilions on the Rue des Nations; the first, in the front rank, between Italy and the United States, and the second, farther on, just behind Great Britain. For the Ottoman Empire, the architect, M. Dubuisson, who constructed the French section at the Chicago Exposition, respected the religious feelings of his clients sufficiently to be unwilling to erect a mosque for the exhibition of so many secular wares, and so compromised on a composite structure that has, nevertheless, quite the air of being homogeneous in its parts. The contents include the usual merchandises of Eastern bazars, with a number of workers, male and female, occupied in weaving carpets, chiselling and hammering brass vessels, etc. Some very handsome rugs from the Imperial manufactory of Héréké may be seen in the reception room on the upper story, and, in the one above that, an interesting model of Jerusalem. Much the same articles of commerce and luxury, in even greater variety, fill the Persian building,—the finest carpets here, valued at thirty thousand and fifty thousand francs, being truly sumptuous. This building, the work of M. Meriat, architect, is said to be an exact reproduction of the palace of Medresseye-Maderschahi, at Ispahan, and is dedicated, in an inscription under the arch of the great portal, to the reigning sovereign, *El soultané Mozaffer ed din Shah Kadjar.* On one of the great windows of the salon d'honneur, the poet Zaka el Molk, of Teheran, has written some laudatory verses dedicated to the great city of Paris, "fruitful soil of all the sciences and of all the arts."

Japan, on the contrary, has been one of those nations that have made unheard-of efforts—like Spain, Germany, Hungary, and Servia—to send to this Exposition their rarest and most valued treasures, never

PAVILIONS OF BOSNIA-
HERZEGOVINA AND HUNGARY
IN THE RUE DES NATIONS

PHOTOGRAVURE

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before deported. In the case of the insular kingdom, it is a collection of priceless and unique works of the most ancient art of the country, jealously guarded in the Mikado's collection, and never seen there by any but three-sworded Daimios and princes of the blood! These are examples of paintings, bronzes, sculptures in wood, ivory, etc., that have been preserved of the earliest, and in some respects the most noble, art of Japan,—the "Primitives"; and, like the Primitives of other civilizations, endowed with a certain gravity and simplicity, a profoundness of faith that sometimes suggests naïveté. In the matter of antiquity, they are

PALAIS LUMINEUX IN THE CHAMP DE MARS

quite incomparable, ranging, as they do, from the sixth to the twelfth century of our era, while, in the Petit Palais, the treasures of the retrospective European exhibition most consecrated by age are not anterior to the eighth, or even the tenth, century. The bringing to these distant shores of these treasures is due to the commissioner-general of Japan, Tadamasa Hayashi, long known to French amateurs and collectors, and who has thereby assumed a responsibility to daunt the bravest. In the handsome pavilion on the Trocadéro in which these and more modern works of art are collected, and in other sections of the Exposition, this nation makes a fine display; and it even brings a special exhibit for the admiration and abasement of the Western hosts, if we may believe the lively reports of the Parisian journalists, of which this, by M. Hallays, in the *Débats*, is only an average specimen:

"The Japanese pavilion is inaugurated. The gentle and courteous Japanese make to us gentle little gestures of courtesy inviting us to enter the pavilion in which they expose their treasures. Others indicate to us, with the same grace and with the same charming air of cordial welcome, the little houses in which are offered to the barbarians exquisite tea, ices, champagne, and sandwiches. For we are, here, the 'barbarians.' It is undeniable. We are the barbarians without grace, without agility, without subtilty. We should be quite incapable of infusing so much charm into a gesture of the hand, so much seduction into an invitation 'to step up to the buffet.'

"The view out over the little garden, complicated, entwined, sapient, and imposing, is a feast for the eyes. The Chinese promenade about in it in their silk robes, among the frock-coats of the alert Japanese. A young Chinese woman, of a beauty not to be compared, comes and goes, wearing a Parisian costume, seducing and harmonious, which has the effect of rendering still more mysterious in our eyes the enigma of her pale countenance and her dancing walk. The pretty barbarians, delightfully tittivated, are eating sandwiches and laughing much too noisily; sometimes

they even walk on the grass. Barbarians, barbarians we are, gross and stupid barbarians."

In contemplating the truly imposing demonstration of their friends and allies, the Russians, the Parisians, however, have recovered their equanimity, and found a new confirmation of this political friendship so much prized in the face of an unfriendly world. No less than twenty-five hundred exhibitors from the realms of the Czar, in seventeen of the great Groups of the Exposition catalogue, have testified to their desire to draw closer these bonds of commercial and military interests. On the Trocadéro, this Russian section is particularly large and imposing, and offers, indeed, more than one of those features which make this Exposition unique among Expositions. First, there is the great *Pavillon des Domaines*, under the special charge of the Minister who administers the immense personal estates of the Emperor and of the Imperial family; this very large building includes several sections,—of Forests, of Vineyards, of Refineries, and of Cotton, the production of the last having quadrupled within the last ten years. Secondly, adjoining, is the *Pavillon des Colonies*, constructed in the ancient Russian style of architecture, surmounted by towers, belfries, and a dome which is an exact transcript of one of the old domes of the Kremlin; and painted in the interior in colors somewhat crude to Western eyes. This contains four great salles, that of eastern Siberia, that of western Siberia, that of northern Russia (government of Archangel), and that of Central Asia. In the Siberian sections is to be found a wonderfully complete and interesting exhibition of the life of the people, manners, customs and habits, habitations, methods of transportation, including a very fine collection of furs and of stuffed animals, and large paintings by distinguished artists. One of these large salles was intended for the reception of the Czar when he made that much-desired visit to the Exposition, which was destined not to take place. A very curious feature of this exhibit is that of the Trans-Siberian railway, in which the traveller takes his seat in a real railway carriage,

and, by means of a rapidly shifting panorama passing by the windows, enjoys the deception of actually traversing those distant plains. Still another, is the extraordinary collection of Prince Oukhtomsky, illustrating the Buddhist mythology of Thibet and Mongolia, largely by means of a great number of wonderfully executed little bronze and brass statuettes, in which the formidable and grotesque, many-headed and many-armed, divinities of the Hindu pantheon appear in a wonderful state of activity,—frequently with a frankness of interpretation of theological mysteries which is quite scandalous. There is also a collection of the Emir of Bokhara, including valuable rugs and precious stones. Along the edge of the Trocadéro is a little street of a Russian village, inhabitants, buildings, and all. On the Champ de Mars are three pavilions,—that of Alcohol, the manufacture of which is a Government monopoly; that of the Russo-American society for the production of caoutchouc; and that of War; on the Esplanade des Invalides, two pavilions,—that of the Empress, patroness of all the convents and institutions for the education of poor children; and that of the house of K. S. Popoff, devoted to caravan tea. Finally, on the Rue des Nations, where the Empire has no official pavilion, is the very curious and interesting one of Finland.

The architecture of the palaces of the Esplanade des Invalides has been one of the most fruitful sources of discussion furnished by the whole Exposition. The theory and programme adopted by their designers and builders was consistent and intelligent,—to indicate, by the ensemble and the detail, that it was a decoration, and not a building, that they were erecting, and to make this decorative structure as rich and gay and "Exposition Universelle" as possible. Its cheerfulness and vivacity and ingenuity of detail are indeed wonderful,—never was there such a wealth of crockets and finials and cartouches and caryatides and capitals and wreaths and garlands and interrupted pediments and allegories and symbols and long and large mural paintings. Almost equally abundant is the wealth of disparaging adjectives which has been heaped upon it,

ROYAL PAVILION OF ITALY

FROM THE PONT DES INVALIDES

PHOTOGRAVURE

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PRINCIPAL ENTRANCE TO THE PETIT PALAIS

of which two of the English ones may suffice for this record,—"pastry-cook," and "pretzel, architecture." The resemblance of the upper portions of these façades to the triumphant structure that crowns a particularly ambitious bride-cake is very considerable. The architects are MM. Toudoire and Pradelle, Larche and Machon, and Esquié and Tropey-Bailly. They were greatly hampered in laying out their plan by the restricted space furnished by the Esplanade, which was still further curtailed by the railway station of the Invalides near the corner of the Rue de Constantine and the quai; this is now masked by M. Frantz Jourdan's *Exposition dans la rue*, or *l'Art dans la rue*. From this, and the corresponding structure

on the right, the long buildings that extend at nearly right angles in a southerly direction toward the Rue de Grenelle and the Invalides are devoted to national and private manufactures, the French occupying the whole of the section on the left, while that on the right is assigned to foreign nations. First, on both sides, come the great national and official manufactures, then *Industries Diverses*, and then *Décoration et Mobilier des Edifices Publics et des Habitations*. At the extremity of the central avenue, an elliptical enclosure occupies the centre of the palace that stretches to right and left along the Rue de Grenelle, also gay with minarets and festoons and with, on the façade facing the Invalides, a very long and large frieze crowded with figures in high relief, at which no one stops to look. No description of this portion of the Exposition is considered to be complete that does not include a regretful allusion to the dome of the Invalides, "insulted" by the *tohu bohu* in front of it. On the outside edges of the Esplanade are numerous minor exhibitions, Breton villages, Union Centrale des Arts Décoratifs, the official exposition and demonstration of "L'Art Nouveau" in M. Bing's ornate little pavilion, adorned on the exterior walls with appropriately weird and boneless figures; many advertising schemes—including the buildings of several of the largest and most famous Parisian magasins, the *Bon Marché*, the *Printemps*, and others; and many restaurants, of all degrees.

Of all these, the most permanently valuable is the exhibit of the Union Centrale des Arts Décoratifs, the chief artistic treasures of which have already been noticed in these volumes. The *Village breton* was inaugurated on the afternoon of the 16th of May,—it is peculiarly interesting to many visitors, because of the satisfactory little auberge *de la Duchesse Anne*, imitation Burgundian mediæval. Here you can get very good wine, very bad cider, *crêpes de Morlaix* (species of pancake), *craquelins de Lanvallon* (species of cracknel), and listen to the droning music of the *biniou* and the *bombarde*. There are also to be seen small but authentic dolmens, menhirs, Calvaries, and *chaumières*, or thatched cottages. In the

exhibits in the great main buildings, of manufactures and industries, of interior furnishing and decoration,—as in the consideration of the buildings themselves,—French as well as foreign observers find ground for discouragement. There is asserted to be evident both a most ignorant and foolhardy desire to do something new, at any price, and a most bigoted and timid conservatism. Even in the details of these palaces of the Esplanade, which are usually considered to be sufficiently flamboyant and novel, some observers, as M. G. M. Jacques, see only "the rags of the past"; "I seek in vain for a new thought, a new idea, and I perceive only a jumble of decrepit architectonic formulas and decorations the triviality of which is not always corrected by good taste." The unwilling recognition of the superior business tact and taste displayed by the German manufacturers has been mentioned,—even in the artistic industries, the French exhibitors display a singular indisposition to learn, or to change. To the *comités d'installation*, composed of the merchants and manufacturers themselves, the Commissariat Général left the details of the installation and decoration of their respective classes, but all the suggestions of the architects selected by these committees were disregarded by their clients when they threatened to interfere with their habits and customs. Even those who might be expected to be the most open to new and enlightened ideas, the dealers in artistic bronzes, in house furnishings, in carpets, etc., flatly refused, it is said, to make any new departures. Only a few of the more strictly commercial lines of trade, some of the cotton manufacturers, those of wall-papers, and even of chemical and pharmaceutical preparations, manifested some disposition to break away from the bondage of routine. But, very generally, these isolated examples, without coöperation among themselves or appreciable effect upon the whole, represent the only efforts made to instil a new breath of life into French industries and manufactures; of that spirit which directs all progress in art, the substitution for the confusion of conventional traditions of a coördination of values, there is but

little trace. In this respect, it is hoped that the example of the Germans may serve as a spur to prick these sluggish producers forward on the right road, and enable them to regain the time already lost. With regard to their English neighbors, the preachings of Ruskin and of William Morris have, as yet, found lodging only in the hearts of a small and cultured class; the great social and commercial organization of the nation remains strictly unæsthetic, as evidenced in all their wares. As for America, "the dollar seems to continue to play a most important rôle in the definition of that which is called Art."

Some of the commentators upon the Exposition as a whole have found in this invasion by the Germans, not only in their wares, but personally, in their bodies, the chief feature which distinguishes it from any of its predecessors. In 1889, the visitors from beyond the Rhine were but few in number and self-effacing in disposition. It is said that, in the cafés and on the boulevards, they even endeavored to pass themselves off as English, speaking that language to the best of their ability. At present, they scarcely care to assume that disguise, the unpopularity of the Briton and his ways having served to keep him away from Paris and the Exposition in such numbers that the French tradesman has abundant cause to lament. But the Teutons visibly expand in their enjoyment of this fickle favor, after twenty-five years of hatred; they discourse openly in their vernacular, and vaunt their wines and even their cigars. But they are thrifty, and are said to be much less profitable to their hosts than the American or the Englishman: "he may be distinguished at once from the cheap English tripper driven about in Messrs. Cook's vans, by his greater animation, the slouch of his back, the superior weight of his wife."

The Swiss have contributed one of the most interesting and justly popular of the minor exhibitions, that of their Alpine village at the corner of the Exposition grounds, in the Avenue Suffren. On a suitable day, clear and somewhat windy, and cool, the visit to this surprisingly

DAHOMEY VILLAGE

IN THE FRENCH COLONIAL SECTION, GARDEN OF THE TROCADÉRO

PHOTOGRAVURE

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deceptive foreign territory is one of the most cheerful and refreshing possible; even with the silhouette of the Great Wheel rising against the sky over the tops of these diminutive green hills, the jaded traverser of

interminable galleries experiences a sensation of being suddenly transported to mountain valleys. Everything is here, chalets, grassy slopes, winding paths ascending to the *sennerhütten* (built small for perspective's sake), cows with melodious bells, a waterfall, a mill, a Tell's chapel, a church with real chimes, from the Bernese Oberland, a man who blows the Swiss horn, others who yodel, and still others, in the Laiterie

Fribourgeoise, who sing. Among the reproductions of famous buildings in the village are, that of the house in Geneva in which Jean-Jacques Rousseau was born; that in which Rachel first saw the light; and that in the Bourg-Saint-Pierre where General Bonaparte stopped on his way across the Great Saint Bernard. The last was the centre of the celebration here of the hundredth anniversary of this great passage, on the 21st of May; the administration of the Village had invited to this fête General Arnould, commandant of the Hôtel des Invalides, and as many of his veterans as could come, and several high dignitaries of the army. The "*invalos*" arrived at half-past one in the afternoon; in the open space in front of the little house made famous they were served with a lunch, cheered with good white Valais wine, and, after the toasts, the most nimble of them invited to visit the interior, where are preserved the table and the chair of the General and the old portraits of his hosts on that memorable night. The *Marseillaise* and the Swiss national hymn were heard reverently, bare-headed, and the old warriors then dispersed, to wander hobbling through the streets and the green valley. Various other festivals and processions serve to give added interest to this fresh-air exhibit, from time to time,—competitions of arbalisters, parades of lansquenets and halberdiers, etc.

In strong contrast with this Alpine life is that shown in the *Exposition Minière* and *Le Monde Souterrain*, on the Trocadéro, including both the regular exhibit of Class 63 in the galleries and the subterranean one in the old quarries under the hill. In the latter, organized under the direction of the Comité central of the coal mines of France, an intelligent attempt has been made to present the actual workings of mines, of coal, of slate, of rock-salt, of iron pyrites, etc.; the miners at work, with picks wielded by hand, with modern mining machine borers; the various forms of traction, by animals, electricity, etc.; a silver mine in Colorado; a gold mine in the Transvaal, etc. In the latter, the ore was shipped from South Africa only a few days before the closing of the railway

communications by the British; and the amount of metal abstracted will go to contribute to the size of the pyramid, shown in the mining section, which represents the total quantity taken from these mines within the last ten years. This subterranean gallery has a total length of seven or eight hundred mètres, and receives its due proportion of visitors from the outside world. It is thought that there has never before been seen so extensive and complete a collection of the mineral products of the world as has here been brought together, all the great mining districts of the earth having contributed. The Australian colonies are represented by the most valuable collection of minerals and metals that has ever left their shores; Canada makes a larger display than in any previous Exposition; and Russia exhibits many valuable specimens of the mineral riches of the Urals and of Siberia. But the most extensive and most valuable display is that of the United States, the gold and silver of California and Colorado being particularly imposing to the European visitor.

At Vincennes, an agreeable variety is given to the somewhat neglected exhibition of machines and machinery by one of domestic fowl, organized by the Société National d'Aviculture of France. The cocks, hens, turkeys, ducks, geese, and pigeons are shown, almost at liberty, in very large enclosures on the banks of the lake Daumesnil, on the waters of which the aquatic fowl disport themselves untouched by care. There are fortnightly international concours, or competitions, French, English, Italian, etc. The increase in size of these Universal Expositions is shown as conclusively in the machinery section on the Champ de Mars as elsewhere; for the Exposition of 1889 only five thousand horse-power was required, while for the present one, forty thousand horse-power is furnished. For the service of the former, during the entire period of its remaining open, 159,375,000 pounds of steam were furnished; for the present, at the rate of the actual production of 425,000 pounds per hour, the enormous total of 595,000,000 will be required for the two hundred and five days of its continuance. This, although electricity is used

wherever practicable. Three hundred and twenty gallons of water per second are required to supply the boilers in the great machine galleries; and the total length of the water-pipes in the Exposition grounds is about seventeen miles. For the lighting of the grounds, one thousand arc lights are required, and in the Palais de l'Electricité are as many incandescent ones. In the Porte Monumentale, on the Place de la Concorde, are three thousand five hundred incandescent lamps, the rental for which is 681,000 francs; and the Salle des Fêtes is illuminated by over five thousand incandescent lamps. The two gigantic, and not unhandsome, brick chimneys in this southern end of the Champ de Mars—the volumes of dense black smoke from the summits of which contribute not a little to rob the sky of this quarter of its clearness—are the most striking visual demonstrations of the immense forces here under control. From its circular base, forty feet in diameter, the larger of these chimneys rises to a height of two hundred and sixty-two feet; its huge weight of seventeen million pounds is supported by a hundred and thirty-three piles, driven thirty feet into the ground, and the heads of which are imbedded in concrete five feet thick. The cost of this one chimney was over two hundred thousand francs.

Of the many methods of transportation furnished by and for the Exposition, much the most popular is the "moving sidewalk," or *trottoir roulant*, here first seen in successful operation, though it was erected at Chicago in 1893, and has been experimented with in Berlin. Before being adopted, it was given a series of trials at Saint-Ouen, in February, 1899. This realization of Pascal's *chemin qui marche* is claimed by the French as the invention of a French engineer, a M. Blot, though the present actual working structure is due to two Americans, Messrs. Schmidt and Silsbee. The motor power is electric; the platform is arranged in three longitudinal sections, of which the first is stationary, the second, elevated a step, runs at the rate of four kilomètres an hour, and the third, still a step higher, at eight. To facilitate the transfer from one to another, upright iron rods with a ball on the top are stationed at intervals along

THE CHINESE SECTION

IN THE GARDENS OF THE TROCADÉRO

PHOTOGRAVURE

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MURAL PAINTINGS, PALACE OF THE FOREIGN SECTION OF THE PALAIS DES ARTS DÉCORATIFS

the edges, and uniformed attendants are present to assist the timid or the decrepit. The ascent and descent, however, are much more productive of amusing instances than of tragical ones. The transportation is restful after protracted pedestrianism, but it rather shifts the fatigue than lessens it, the constant, though slight, vibration having the effect of tiring the feet rapidly, even when merely standing upon the moving platforms. The route traversed is three thousand three hundred and seventy mètres in length, at a height of seven mètres above the pavement, and encloses the quarter, an irregular quadrangle in shape, between the south side of the Seine, the Champ de Mars, the Esplanade des Invalides, and the Avenue de la Motte-Piquet.

This enterprise, however, has shared in the universal depreciation in value of the capital of the various Exposition industries,—the shares, which were issued at a hundred francs, and rose to a hundred and eighty

after the inauguration, had dropped by the middle of July to seventy. At the same date, the shares of the "Moving Staircases," in use in some of the larger buildings, were worth only twenty-five per cent. of their face value; the hundred-franc shares of the "Venice at Paris" were quoted at ten francs; those of the *Optique* had dropped fifty per cent. in value; those of the *Maréorama*, fifty-five per cent.; the "Great Wheel" had issued a hundred and sixty thousand shares at twenty-five francs each, and at this date they could be bought for five; the "Hippodrome's" three million francs capital had diminished in value seventy per cent.; the Giant Columbia's theatre and the *Cour des Miracles*, or *Paris en 1400*, were in bankruptcy, and had lost their entire capitals. The shrinkage of capital on these nine enterprises alone had been ten million eight hundred and seventeen thousand francs. Even the Swiss Village, the most refreshing, and one of the most popular features, is said to have lost money. At the very beginning of May, many of the sousmissionnaires were in a panic at the great difference between their previous hopes and the actual situation; but they were very largely suffering from their own extravagant anticipations,—the administration itself had been concerned at the wild rush to purchase the smallest privileges at the most exorbitant rates. Sixty-six hundred francs were paid for a newspaper kiosque four mètres square, and twenty thousand francs for a concession of twenty mètres on which to sell refreshments, for the six months of the Exposition. By the middle of August, the financial failure of the great show was freely discussed, and it was very clear that the holders of tickets of admission, among others, would lose heavily. Sixty-five million of the one franc tickets had been printed in advance,—as *a first instalment;* these the State sold, before the opening, to a syndicate of banking houses, at half a franc apiece, the latter hoping to unload them upon the public at prices between that figure and the nominal one. Other speculators took blocks of them at a rate which would leave them not too large a margin of profit, even when they retailed them at full face value. By the 10th

THE VILLAGE TONKINOISE

IN THE FRENCH COLONIAL SECTION, GARDEN OF THE TROCADÉRO

PHOTOGRAVURE

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of August, these tickets could be purchased at the Crédit Lyonnais at twenty-one francs the hundred. The losses have been, in fact, widely distributed, and enhanced by the general rise in prices, to the Parisians themselves, and the failure, till the last months, of the expected great influx of visitors. Many as they were, these latter were far fewer in number than had been confidently expected, and largely prepared for. The hotels were not filled till September, and, to the very end of the Exposition, the signs *Grand Appartement à Louer* could be seen on most of the boulevards and principal streets. The theatres suffered, not only relatively, but positively,—a comparison for the months of July, 1889 and 1900, showed an actual decrease in their receipts for this year, the Comédie-Française having the largest decrease, seventy-eight thousand two hundred and nineteen francs.

Having determined to make this Exposition of 1900 a Retrospective as well as a Centennial exhibition, the high administrators found aid and inspiration in the success obtained by much smaller, and more circumscribed, collections which had been brought together previously, mostly in Paris. Of the more important of these were, the Exposition des Alsaciens-Lorrains, held soon after the German war; that of historic portraits, at the Trocadéro, in 1878; that of furniture, at the Ecole des Beaux-Arts; and the recent exhibition of portraits of women. At the Exposition itself, the number of these collections, many of them of sufficient importance to be qualified as little museums, is so great as to furnish still another demonstration of the very great magnitude of this last international gathering. "On the Champs-Elysées, there is the Centennale de l'Art français," says M. Emile Berr, counting them from memory only; "and that Rétrospective of the Petit Palais to which flock in amazement the visitors from the whole world; at the Invalides, other Rétrospectives, unique in interest; then there are those of Illuminations, of Toys, of Wall-papers, of Clocks and Watches, of Cutlery, of Jewelry, of Stationery, of Public Festivals, of Furnishings, of Ceramics and Glassware; on the

OLD PARIS FROM THE PONT DE L'ALMA
AFTER A WATER COLOR BY PAUL SINIBALDI

Quai d'Orsay, that of the Army, by the side of the German exhibition, so rich and so picturesquely arranged; farther on, the Rétrospective of Arms of the Chase, in the Palais des Forêts; on the Champ de Mars, those of Metallurgy, of Costumes (one of the most curious of all); of Perfumery, of Mechanics (with Papin's stew-pan in the centre!); of Agriculture, of Chemistry, of the *Assistance publique*, of the Methods of Transportation—a masterpiece of the Typographic Arts, of Theatrical Material, of Instruments of Precision, of Music, of Surgery, of Education,—I enumerate them as they occur to me, and I forget many. And it is this whole great past of efforts, all the ideas of the generations vanished, which reappear in all the reality of their accomplishments,—it is this which has made possible our present triumphs!"

Nevertheless, as has been so frequently asserted, it is probable that there has never before been an enterprise of this kind which has been criticised with so much heat and admired with so much coolness. Many causes have contributed to this,—political reasons at home and, abroad and at home both, the disappearance of the feeling of novelty before an international exposition, and consequently of freshness of enthusiasm,

and the general increase of critical, and perhaps of cynical, taste. The world is growing older; and it is certain that it has not so many illusions and ideals as it had in 1789, or even in 1840. The progress of civilization and the very great increase in the methods of transportation have had the disadvantage of rubbing the novelty off many things,—as, for example, the stomach-dance and other Eastern exhibits. But there are many exponents of the wider view, which looks beyond details and apparently unavoidable defects,—as the poet Emile Verhaeren: "Is it not possible to found a moral upon admiration? The idea comes to us quite naturally when contemplating this enormous concurrence of efforts, of realizations, and of victories, which is an Exposition Universelle."

The final closure of the Exposition has enabled us to give the complete figures of the receipts and expenditures of the great show. The total number of paying entries, according to the latest official revision, was 39,026,977. To these must be added 8,653,690 admittances by subscription tickets, exhibitors and employés of all kinds, and the 449,634 of the "free day," November 7th, making a grand total of 48,130,301. M. Picard, it may be remembered, had counted upon 60,000,000 paying entries. Of the actual 39,026,977, 34,764,685 were with one ticket, and the others divided between those of two, those of four, and those of five. The exact number of tickets used was 47,076,339, so that, of the 65,000,000 issued, nearly 18,000,000 remained unused. The balance-sheet of the Exposition, as drawn up in January, 1901, gives the total expenses as 116,500,000 francs, and the receipts as 112,956,213.84, to which must be added supplementary receipts not yet in hand, of about 1,500,000 francs. This leaves a deficit of 2,040,000 francs. There would have been a better showing if the administration had not been forced to meet certain unexpected charges;—the Palais des Armées de Terre et de Mer, 2,110,000 francs,—this it had been hoped to build at the expense of the Minister of War, but he declined to exhibit; the installing and guarding of

the Fine Arts section, 1,109,660.20 francs,—in 1889, this charge was met by the budget of the Minister of Public Instruction and of the Fine Arts, but the commission of the budget this year refused to follow this example; the installation of the post-offices within the enclosure of the Exposition, 295,077.23 francs; cost of installation of the annual Salons in the Galerie des Machines, 455,000 francs; share of the Exposition in the expenses of the ceremony of laying the first stone of the Pont Alexandre III, 63,851.86 francs; cost of various preliminary studies charged to the Exposition, 29,658.72 francs. Among the expenditures are included the cost of construction of the Pont Alexandre III, of the two palaces of the Champs-Elysées, and of the two permanent conservatories on the right bank of the Seine.

MURAL PAINTING, BY PAUL BUFFET.
ON THE FAÇADE OF THE PALAIS DES MANUFACTURES NATIONALES.

THE PALAIS DE LA FEMME

AT THE FOOT OF EIFFEL TOWER IN THE CHAMP-DE-MARS

PHOTOGRAVURE

BY LOUIS CONVERS.

BY M FERRARY

GROUPS AT THE ENTRANCE TO THE PETIT PALAIS

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